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That this ideal has been followed by some of our rarest talent, and that the work it necessitated was often of great artistic beauty, is not to be denied; and we remember, also, that its followers have at times overstepped their own prescribed bounds, to deal with the openly sublime, magnificent, or beautiful. But it was too limited an ideal to compel any long period of service, save from a scattered few; it was not realism in the larger sense, but only a phase of it; and as a popular ideal of fiction (one says "popular" with an inward surety of contradiction) it has given way to another, limited itself, but of greater stature and richer life-blood.

But while the fiction of the former ideal

gave us life highly individualized, and falls therefore into the realm of realistic art, the fiction of the present day does not belong entirely to the realm of ideal art; it strives, indeed, to give "life essential," but it would also present the individual life. It differs from the other insomuch as its tendency is toward the typical rather than the single; insomuch as it is apt to show the growth of a soul rather than to analyze a given character; insomuch as it chooses, not the commonplace, in which realism found its best material, but the high, the heroic, the confessedly great or tragic or pathetic elements of human life. We are reading — as in "Hugh Wynne" — stories of the Revolution, where, not so many years ago, we read analyses of modern society; we are reading — as in the work of Mr. Gilbert Parker and Mrs. Catherwood — of men who, in peril and daring and conquest, renew for us the youth of our race; we are reading — as in "The Choir Invisible" — of great spirits, fighting their way upward to peace through the hardships and mistakes of earth.

We speak of this fiction as belonging to the present decade; but immediately comes the correction that the new note was at least set vibrating in the latter part of the eighties, by such pieces of fiction as "Marse Chan," "The White Cowl," and "The Romance of Dollard," — stories that seized upon naked pathos, passion, and splendor, and presented them with no affectation of indifference. But these and a few like them were only the heralds of the changed order. At this time American fiction is almost entirely occupied with the heroic affairs of life — with bold self-sacrifices, with magnificent fidelities, with the signal passions of love and hate and war, with man's sin and penitence and expiation. Even our short stories deal with these high matters; and the writer who has won the most immediate popularity of his day, and has set a style for the emulation of others, is a young man who dared to take a youth of New York fashion-dom, put a forsaken child in his arms, and send him out at midnight to deliver a speech of quiet but intense appeal to the child's unloving father. The public — critical and uncritical, sensitive and dull — was ready at that very time for such expressions of feeling; so ready that it would accept even sentimentalities from one who had proved his power over genuine emotion.

That this fiction should be considered "romantic" is not at all strange; and if by 'romanticism" is meant the revival of wonder at the mystery and the greatness of life, the adjective is well applied. There has been such a revival, the second in our century, and it has struck out two broad avenues of expression — the one, fiction; the other, the historical essay. Our interest in our own history, in the splendid makings of our nation, in those stirring scenes of which our near fathers were the protagonists, is as much a part of this romanticism as our most romantic fiction — which, indeed, is fathered by historical research. And the argument from all this is greatly in our favor. Despite the mock-heroics and sentimentalities which are foisted on us in its name, despite the invitation which it extends to a lower order of talent, to a weak or flamboyant art, it is a movement which "means intensely and means good." When it takes the form of history, it signifies a deepening of our national consciousness and a desire to be worthy of the courage from which we sprang; when it takes the form of fiction, it is a sign that we are thinking of the majestic proportions of humanity, of the nobler possibilities of our nature. It is well for us, both as public and as individuals, to have a day of such great things; their effect upon us is, in some measure, the effect of the sublime epics of the world, — of the beautiful sculpture and painting and architecture and music, under the spell of which our pettiness falls away from us like a garment, and we are raptured by the glory of life. This new fiction has faults and shortcomings, but at its best it can stir the blood, it can rouse the larger emotions, it can cheer the soul. For it is based on this truth: that, though our more ordinary affairs may furnish a great part of the gamut of tragedy and comedy, the things which appeal to all men as great or brave or lovely or pathetic are also, and as deeply, the verities of our existence.

MARGARET STEELE ANDERSON.

TEACHING ENGLISH FOR A LIVELIHOOD.

One factor in the recent notable and somewhat unwieldy development of the English Department in our American universities has been, probably, the necessity for a livelihood for college men. The field was attractive, but offered accommodations for few. The influx of settlers necessitated the staking of new claims. English teachers in ten years have multiplied like a Klondike census; English courses like mining enterprises in Alaska. Prospecting has crossed all bounds and got clear out of touch from

reason and tradition. Under the name of English go on all manner of destructive practices, and soon we shall not recognize our classics under the rubbish-heaps of the new camps.

The ranks of all professions contain those who have had (as it is said in the case of the ministry) no "call"; who have entered where the least resistance was. The English teaching profession, as everyone knows, is no exception. We can all count the "uncalled" of our professional acquaintance in multiples of the "called"; and if in the end we are all found somewhere in the first list, we may wink at the joke and still be very sure that the difference is there with the distinction, nevertheless.

The new impetus given to the study a dozen years ago affected at first only the writing side of English. The reforms, once started, soon ran headlong. From increased attention to writing we went on to enlarge the field of literary study. Colleges that had employed one man to teach the entire subject began to appoint instructors for particular subdivisions of the work. Literature and linguistics were early drawn apart, the chair in the larger universities being divided into two. Rhetoric and composition were set off as a third chair. This line of division complete, a new tack was taken. Literature was divided, and we got in some cases a chair of American Literature. This was not enough, and soon we saw chairs of the history of English literature and of mere literature, of Elizabethan literature and of Restoration literature, of Eighteenth Century and of Nineteenth Century literature. And where separate departments were not thus created, the work of instruction was distributed to assistants specially prepared in the respective subdivisions. But the end was not yet. Each teacher must offer many courses. Periods were subdivided indefinitely, and individual authors began to receive microscopic attention. Entire courses in a single writer became the vogue, and almost any literary figure, irrespective of his importance, was put down in one announcement or another as the subject of a semester's work. So minute is this subdivision of the subject at last, that twenty representative American universities average twenty courses each. Some offer fifty courses and have half as many instructors.*

This multitude of courses in English that has come to string out our university catalogues, to allure the "snap"-seeking student, and to keep busy a surplusage of instructors, is in itself evidence that something has overreached itself. For the most part, the abuses resulting from the attempt to make too much of one author are so familiar as to require only passing reference. To this class belongs the sort of course that attempts to blend literary with philological study, with the invariable result that the literary is swamped by the philological from the start. A favorite victim for this sacrifice is Chaucer. If as much as twelve weeks be allotted to this poet in a reading course, one is obliged to resort to linguistics to fill out the time. The result always, by a kind of Gresham's Law, is that the technical drives out the æsthetic. "The Canterbury Tales" in most universities is a word-chasing course of the worst type; students get no notion of Chaucer's charm, nor often any notion at all about him save that he is a great bore and a fine fellow to cut.

The drawing out of poetical studies by drills in versification, and of prose studies by mechanical examination of the rhetoric; the still inextinct barbarism of attending more to the man or to what criticism has to say of him than to the man's work, — one hurries over these to notice the most curious perversion of all. This is the "counting" fad. It is research work, and prevails chiefly in graduate schools. A subject is chosen for investigation, say a certain poet's "use of color." The student goes to work with notebook and pencil, rather with many notebooks and many pencils, to get up statistics that will show what colors and shades the poet mentions most and least. The process is simple: all the reds, oranges, yellows, and so forth, are counted; in the end, totals are compared, and Whittier, let us say, is declared to incline to green, blue, indigo, or violet, or to bright tints rather than sombre; or perhaps Whittier makes very little or very great use of color in general. This color study is a popular one among student specialists in English, and, sad to say, it is not undertaken by women alone. The men, however, mainly attack topics seemingly less mild. A poet's "treatment of nature" is often the subject of investigation. Here, as before, we get columns of figures, only more of them. The counting is given a wider scope. The animals and vegetables (even the minerals sometimes) are listed and carefully assorted, the wild species being separated from the domestic. Again, a poet's use of figures of speech is the subject. A friend spent the whole of last winter counting the metaphors and similes, and cases of personification and *Natur-beseelung* in Keats, with the view of determining if there were more of one than of another. Other friends in other universities are spending best years *counting* — Browning! Wordsworth's employment of the pathetic fallacy has been reduced to a mathematical statement, and no great poet is permitted to rest in peace. The "cahtter about Shelley" has been succeeded by a very perfect analysis and census in detail of Shelley's poetical anatomy. And this sort of thing is spreading. If we could overhear it, there is in too many colleges the statistical and the chemical talk about books; and even in high-schools one may hear to a fine point of Spenser's *greens* and Tennyson's *grays*, till one knows not but he has got into a dye-house by mistake.

"There is a way of killing truth by truths: under the pretense that we want to study it more in detail, we pulverize the statue." Amiel might almost have had some of the current methods in English immediately in mind. The pretense is usually present in these labored studies. The color census finds its origin and a modicum of justification in the desire

g. m. w.

*See "English in American Universities."

to verify or correct, for example, a quite general impression that Shelley employs many blues and skyey effects, or Swinburne sea effects and greens. But it has yet to be announced if such efforts have brought to light any worthy facts unapparent to observing readers on the surface. The effect of the October meadow yonder is brown: you need not count me the brown spears of grass to prove it; the driving wind and the flakes in the face are proof enough of the blizzard: you may spare to measure us the snow-drifts. To be sure, there is one extremely practical final cause of the counting, namely, the making of a thesis and the achievement of an advanced degree. If "Paradise Lost" is taken apart beyond possibility of ever being put together again, yea, and ground up past recognition into very powder, there is at least this to show for it: the particles make quite effective ammunition for the loading of masters' and doctors' theses. The papers on Milton that look like census tables may strike us as doubtful reading, but we may be very sure they are all "good stuff" for degrees. Aside from this, there is no excuse for much that is done in the name of English. It is scholasticism pure and simple; it is the attempt to make something out of nothing.

The fact is, many American universities, perhaps American universities as a class, are trying to get too much out of literature. "Well," one says, "we are only trying to get out of it what there is in it."* But it is hard to believe that we get so much more out of English literature than the English universities themselves, and the Scottish and the Irish. Professor Dowden is thought to be enough to teach all the English at Dublin, Professor Gollancz at Cambridge, Saintsbury at Edinburgh, Bradley at Glasgow, Andrew Lang at Aberdeen. And, an exception in this country, Professor Corson continues to constitute a pretty good department by himself at Cornell. These are all men of proved literary ability, of actual literary achievement. English teaching should stimulate to production. The method, if method there must be, should cry with Carlyle, Produce! produce! in God's name, produce! By the British plan, immediate contact with a successful man of letters insures this stimulation. Professor Saintsbury passing the examination hour working on his next book is an object-lesson that teaches as no "method" has ever taught.

English Literature, above all the other Humanities, is a subject that demands the services of the illuminated man of Thomas à Kempis, as against those of the learned and studious scholar. Ten of the latter will not cover the lack of the one. We have gone too far in our so-called "modern" English teaching, and it will be well when we reverse the lever and allow play to a healthy reaction that will reduce the number while scrutinizing the fitness of both courses and men.

GEORGE BEARDSLEY.

*An apter reply, to be sure, than that of another assiduous counter: *We must do something!*

COMMUNICATIONS.

THE CRERAR LIBRARY AND THE WISHES OF ITS FOUNDER.

(To the Editor of THE DIAL.)

I knew the late John Crerar well, and I think the point made by T.V.V. in his letter printed in your last issue is properly taken. It seems to me that the use of the Crerar Bequest for the formation of an "exclusively scientific library" is a violation of a sacred memorial trust.

When I first knew Mr. Crerar he was the president of a Library Association in New York City, and I was an assistant in the library. Some years after, when I had become the librarian of another institution, whose library had been formed by me, he called upon me and was much interested in my work and plans. He was a reticent man, and he told me nothing of his intentions, but I somehow formed a notion that he intended to found a great library, and I felt at the time that I should like, above all things, to be in a library of which he was the founder. We talked, among other matters, at this last meeting that I had with him, of the relative importance of history and literature and of science as means of the highest culture and of human improvement. I remember showing him some opinions of eminent men in regard to the subject of our conversation. Dr. Samuel Johnson was one of these writers in whose views Mr. Crerar was particularly interested.

It is extraordinary that a sacred public trust, like that founded by John Crerar, established, or intended by him to be established, for a specified beneficent purpose, to benefit a certain community, can be used for a purpose widely different from that clearly set forth in the testator's will and in conversations with his friends. Books relating to engineering, chemistry, medical science, and all useful arts, would properly form *part* of a great library such as the Crerar Library was designed to be; but Mr. Crerar was strenuously desirous that his library should be composed largely, if not mainly, of books relating to religious and moral subjects, the literature and history of all nations, with "*examples that embody truth and prove by events the reasonableness of opinions.*" Human life and the formation of character were matters of far more importance, in Mr. Crerar's judgment, than the history of plants and animals,— though incidentally these might be proper objects of interest, but only in a very subordinate degree to the study of human history and of literature.

It is deplorable that boards of trustees, at their pleasure or discretion, can violate the terms of beneficent public trusts. The Crerar Library of Chicago and the Lenox Library of New York are conspicuous instances of such violations; and the communities most concerned should have the power to prevent such misuse of funds generously bequeathed for specific and wise purposes.

G. H.

New York, November 2, 1897.

PROFESSOR FISKE AND FRANCIS BACON.

(To the Editor of THE DIAL.)

Professor John Fiske, in an interesting article in the November "Atlantic," opens his discussion of the Bacon-Shakespeare question with the "knock-down" argument that the whole matter is "the silliest mare's nest ever devised by human dulness." But in the zeal of his contest with this "windmill," he goes further, and assails

Bacon directly, both in regard to his abilities and his services in the cause of science. He pronounces Bacon "one of the most overrated men of modern times," deprecates the current opinion that he "inaugurated a most beneficial revolution in the aims and methods of scientific inquiry," and places him "among intellects of the second order." He cites Whewell and Mr. Jevons as his authorities for this conclusion.

In my "Francis Bacon and his Shakespeare" (1895), the original inquiry, in its deeper significance, broadens out into the vastly more important subject of the development of the Baconian spirit in Literature and Art. In outlining the essential antagonism and the struggle between the Platonic and the Baconian spirit — tending also to a clearer comprehension of Bacon's services to mankind,— I touch upon the point now in question; and, in defense of Bacon, it is perhaps permissible to quote here the following passage, which seems pertinent:

"And finally, he put this Induction to a crucial test, in the discovery of the then unknown nature of Heat,—a discovery so true, so far in advance of his age, that it has given rise to one of the profound misconceptions regarding Bacon which this generation has inherited. Some of us doubtless remember studying in our youth Professor Comstock's 'Natural Philosophy,' where we were taught that 'Heat is an imponderable substance called *caloric*.' And while the scientific world was under the sway of such a philosophy, Bacon's conclusion could only be regarded as visionary and preposterous. Whewell, in his 'Philosophy of the Inductive Sciences,' [1840], says:

"'But we cannot be surprised, that in attempting to exemplify the method which he recommended, he should have failed. For the method could be exemplified only by some important discovery in physical science; and great discoveries, even with the most perfect methods, do not come at command. . . . Accordingly, Bacon's 'Inquisition into the Nature of Heat,' which is given in the Second Book of the 'Novum Organum' as an example of the mode of interrogating nature, cannot be looked upon otherwise than as a complete failure.'

"Devey and Spedding, editors of Bacon's works, take the same view. And as late as 1886, Richard A. Proctor, the eminent astronomer, accepting the traditional opinion, in a letter published in the 'Arena' of Nov., 1893, speaks of Bacon as 'failing egregiously in his attempt on the sole detail to which he applied his own method.'

"But was it an egregious failure? Turning to his 'Novum Organum,' we find that Bacon, at the end of his orderly Induction, arrives at this conclusion:

"'From a survey of the instances, all and each, the nature of which heat is a particular case, appears to be Motion. . . . When I say of Motion that it is the genus of which heat is a species, I would be understood to mean, not that heat generates motion or that motion generates heat (though both are true in certain cases), but that Heat itself, *its essence and quiddity*, is Motion and nothing else. . . . Heat is an expansive motion, whereby a body strives to dilate and stretch itself to a larger sphere or dimension than it had previously occupied . . . that heat is a motion of expansion, not uniformly of the whole body together, but in the smaller parts of it; and at the same time checked, repelled, and beaten back, so that the body acquires a motion alternative, perpetually quivering, striving and struggling, and irritated by repercussion, whence springs the fury of fire and heat. . . . Now from this our First Vintage it follows that the Form or true definition of heat (heat, that is, in relation to the universe, not simply in its relation to man) is in few words as follows: *Heat is a motion, expansive, restrained, and acting in its strife upon the smaller particles of bodies.*' (Bacon's italics.)

"Professor George F. Barker, of the University of Pennsylvania, in his able work on 'Physics,' recently published, states the present view of the nature of heat in these words:

"'*Heat the Energy of Molecular Motion.*— Is heat-energy in the kinetic or in the potential form? Davy said in 1812: "The immediate cause of the phenomenon of heat, then, is motion; and the laws of its communication are precisely the same as the laws of the communication of motion." This in modern language is equivalent to the statement that heat is kinetic energy; not evidently of the mass, since the hot body may be at rest; but of the molecules. We know that one of the ways in which a hot body cools is by transferring its energy to another and a colder body not in contact with it; and we shall study later the mechanism of this radiating process. One thing about it is certain, however, and that is that it consists in a motion of the intervening medium. The hot body communicates motion to the medium, and the cold body receives motion from this medium. We conclude, therefore, that the surface of a hot body must be in motion; and because radiation may take place as well from the interior of a body as from its exterior, we also conclude that the body must be in motion throughout its entire mass. This view of the case is in entire accord with the kinetic theory of matter already discussed, which supposes the molecules of matter to be actively in motion. The motion to which heat-energy is due must therefore be a motion of parts too small to be observed separately; the motions of different parts at the same instant must be in different directions; and the motion of any one part must, at least in solid bodies, be such that however fast it moves it never reaches a sensible distance from the point from which it started. (Maxwell.)'

"As we carefully compare the foregoing statements, we can hardly realize that the one is a conclusion put forth three centuries ago, when there were comparatively no science or scientific instruments, and wrought out from the necessarily crude observations of the unaided senses; and that the other is the expression of the latest conclusion of science, the product of a century of special research, conducted with the most delicate instruments, and by the brightest men of the time."

In 1874, Mr. W. Stanley Jevons, in the same paragraph from which Professor Fiske quotes, also wrote:

"Francis Bacon held that science should be founded on experience, but he mistook the true mode of using experience, *and in attempting to apply his method ludicrously failed.*"

Such was the discriminating power of the writer by whom Bacon's scientific reputation was "completely exploded." Indeed, it is doubtful if Professor Fiske can cite a single adverse critic who has even suspected that Bacon's own avowed test of his Induction was other than a "complete," "egregious" and "ludicrous" failure. Limits forbid a discussion of the oft mooted question of the precise range and extent of Bacon's services to science; but it is apparent, from the foregoing, that his intellectual powers, instead of being "overrated," have, in reality, been appreciably undervalued, and that Macaulay's estimate, which Professor Fiske quotes almost contemptuously, will yet continue to command our respect.

THERON S. E. DIXON.

Chicago, Nov. 10, 1897.

INSPIRATION.

Song is for him who knows not whence it comes,
A gift of the Immortals,— welling through
His spirit, as the rills from mountain homes
Bathe arid channels with their healing dew.

Oft the soul-country lies more desert bare,
Thirsty and fainting, till some heavenly sign
Unlocks the currents held in darkness there
And song sweeps through with cadences divine!

CHARLOTTE MELLEN PACKARD.

The New Books.

The Letters of Elizabeth Barrett Browning.*

Mr. Edmund Clarence Stedman, who has just been delighting his readers with his volume of "Poems now first Collected," in his "Victorian Poets" speaks of Elizabeth Barrett Browning as "the most inspired woman, so far as known, of all who have composed in ancient or modern tongues, or flourished in any land or time." Further on he quotes the well-known passage in which she gives expression to her feeling about poets and poetry. To her, poets were

> "The only truth-tellers now left to God;
> The only speakers of essential truth,
> Opposed to relative, comparative,
> And temporal truths."

The significance of poetry has never received finer expression; the value of its idealizing tendencies has never been more certainly insisted on. The devotion of a lifetime to literature could only be justified by the great good which would thereby accrue to mankind; otherwise one ran the risk of losing oneself in empty frivolities or vain vagaries or rhetorical insincerities. The circumstances of her life emphasized for Mrs. Browning her deep appreciation of the real meaning of a literary career. Shut out by long-continued ill-health from the usual communications with the world, she was thrown back upon her own thought and the written record of the thought of others. Shielded as far as possible from every conflict which might do violence to her susceptibilities, she was saved from those depressing defeats which so often lame effort and dull enthusiasm. If thus some of her evident faults suffered exaggeration, yet ample room was given for the free development of her powers and the undimmed maintenance of the largeness of the work she felt called to do. When, later, she was brought into active connection with men and things, her mind was already matured, her art securely on its way, her determinations fixed.

We already have the record of some phases of this unique life in poetical form; for the Letters give renewed assurance to the autobiographical character of "Aurora Leigh." In them, however, the self-revelation has that familiarity which belongs among friends, and it will not be easy to find an autobiography which matches this collection of intimate outpourings of thought and sentiment. These are letters, indeed, written under the pressure of the moment, and vital with the need or purpose of the day and hour. They cover the entire period of her life from her young womanhood to her latest years, and the editor has left them most judiciously to tell their own tale.

Mr. Frederic G. Kenyon has brought to his task qualities which, unfortunately, not all editors possess: a simple style, a profound sympathy for his subject, an unerring capacity for discerning where his explanatory introductions and notes and paragraphs are necessary. His share of the work deserves the praise and thanks of the reader, and he renews the generous relations in which the Kenyons have always stood to the Brownings. One passage from his interesting and sensible preface should properly be reproduced here.

> "The duties of the editor have been mainly those of selection and arrangement. With regard to the former task one word is necessary. It may be thought that the almost entire absence of bitterness (except on certain political topics), of controversy, of personal ill-feeling of any kind, is due to editorial excisions. This is not the case. The number of passages that have been removed for fear of hurting the feelings of persons still living is almost infinitesimal; and in these the cause of offence is always something inherent in the facts recorded, not in the spirit in which they are mentioned. No person had less animosity than Mrs. Browning; it seems as though she could hardly bring herself to speak harshly of anyone."

We have here, therefore, a singularly complete reproduction of the life of Mrs. Browning, made by her own hand, and frequently supplementing the utterances which we find in her poems. We follow her throughout her career, and listen to the comments which she makes upon the events into contact with which her widening and varying experiences bring her. The frail recluse is brought from her sick chamber, and it is not long before the whole world reverberates in her thought and words. Her interests constantly deepen and enlarge; the realm of books releases its occupant into the realm of deeds; the figures, great and small, who cross the scene, are the ones who fashion history as well as literature; statesmen as well as poets, humanitarians as well as novelists. Poetry is seen to be only great when it so touches life that it becomes the voice of large intents and uplifting purposes.

The early years of Mrs. Browning's life were spent in the country amid the sights and sounds which are so dear to the poet's heart. In a letter written to Mr. R. H. Horne, the author of the epic "Orion," for which Edgar Allan

* The Letters of Elizabeth Barrett Browning. Edited by Frederic G. Kenyon. In two vols. With portraits, and a view of Casa Guidi. New York: The Macmillan Co.

Poe had so pronounced an admiration, she gives an account of these youthful days.

"All this time, and indeed the greater part of my life, we lived at Hope End, a few miles from Malvern, in a retirement scarcely broken to me except by books and my own thoughts; and it is a beautiful country, and was a retirement happy in many ways, although the very peace of it troubles the heart as it looks back. There I had my fits of Pope, and Byron, and Coleridge, and read Greek as hard under the trees as some of your Oxonians in the Bodleian; gathered visions from Plato and the dramatists, and ate and drank Greek and made my head ache with it. Do you know the Malvern Hills? The hills of Piers Plowman's Visions? They seem to me my native hills; for, although I was born in the county of Durham, I was an infant when I went first into their neighborhood, and lived there until I had passed twenty by several years. Beautiful, beautiful hills they are! And yet, not for the whole world's beauty would I stand in the sunshine and the shadow of them any more. It would be a mockery, like the taking back of a broken flower to its stalk."

The translation of this passage into elaborate verse may be read in "Aurora Leigh." She studied Greek assiduously, and read the Greek Christian Fathers with the blind scholar, Hugh Stuart Boyd, whose friendship she commemorates in her poem, "Wine of Cyprus." The poems published during this period were purely tentative, and received scant recognition from her in her after years. Of her translation of the "Prometheus," published in 1832, she says that it was written "in twelve days — and should have been thrown into the fire afterwards — the only means of giving it a little warmth." The translation to be found in her works is a later and more mature version.

In 1835 the family moved to London, and although the health of the poetess was at first extremely precarious, and the London atmosphere was never favorable to her physical well-being, yet the genuine career of Mrs. Browning dates from this time. Her life-long friendship with Mr. John Kenyon and Miss Mitford of "Our Village" and "Rienzi" fame begins; her poems appear in the magazines, her *debut* being made with the "Romaunt of Margaret" in the "New Monthly Magazine," then edited by Bulwer Lytton; and she is preparing for the publication of her first important volume. She is brought into relation with the distinguished men and women of the day. Here is her account of her meeting with Wordsworth:

"No! I was not at all disappointed in Wordsworth, although perhaps I should not have singled him from the multitude as a great man. There is a *reserve* even in his countenance, which does not lighten as Landor's does, whom I saw the same evening. His eyes have more meekness than brilliancy; and in his slow even articulation there is rather the solemnity and calmness of *truth* itself, than the animation and energy of those who seek for it. As to my being quite at my ease when I spoke to him, why, how could you ask such a question? I trembled both in my soul and body."

At length her volume, "The Seraphim and other Poems," appears. Its reception did credit to its own merits and the critics who reviewed it. The charges of obscurity, mysticism, and affectation were brought against her, and in one of her letters to Miss Mitford is found the following allusion to them:

"But don't believe him — no! — don't believe even Mr. Kenyon — whenever he says that I am *perversely* obscure. Unfortunately obscure, not perversely — that is quite a wrong word. And the last time he used it to me (and then, I assure you, another word still worse was with it) I begged him to confine them for the future to his jesting moods. Because, *indeed*, I am not in the very least degree perverse in this fault of mine, which is my destiny rather than my choice, and comes upon me, I think, just where I would eschew it most. So little has perversity to do with its occurrence, that my fear of it makes me sometimes feel quite nervous and thought-tied in composition. . . ."

During the immediately succeeding years, her creative faculty is greatly stimulated, and some of her noblest poems are produced. Her papers on the Greek Christian poets and English poets saw the light in the "Athenæum." Then in 1844 came her two volumes of "Poems" and her place among the foremost of living writers was assured. Tennyson had already published the best of his earlier poems; Browning had issued his "Bells and Pomegranates"; a new generation of poets had fairly won their recognition and right to be heard. "Lady Geraldine's Courtship" proved the popular poem in these volumes. Of it Mrs. Browning says:

"Oh, and I think I told you, when giving you the history of 'Lady Geraldine's Courtship,' that I wrote the *thirteen* last pages of it in one day. I ought to have said *nineteen* pages instead. But don't tell anybody; only keep the circumstance in your mind when you read it and see the faults."

It is now also that the friendship with Mrs. Jameson commences.

There is little need of repeating the circumstances attendant upon the acquaintance of Robert Browning with the woman who subsequently took her destiny into her own hands and became his wife. The father of Mrs. Browning could not, it appears, contemplate with equanimity any separation from his children, and he objected as strenuously to the later marriages of Mrs. Browning's sister and brother as he did to her own. Mrs. Browning's health, however, imperatively called for a change of climate, and the journey to Italy proceeded,

and the residence in Florence began. The change for Mrs. Browning meant everything, release from nunlike seclusion, renewed physical health, incomparable companionship, mixture with the great life of the world. Her mind and heart take on a more healthful tone; her mysticism, while never relinquishing its elevation, becomes a deep sympathy with the struggle for liberty which she beholds around her; her poetry gains in breadth, in simplicity, in humanity. In the letters of this time we find the prose version of the "Sonnets from the Portuguese."

It is five years before the Brownings see England again. In the meantime Casa Guidi becomes a place to which visitors look with eager eyes. It was there that the son was born who made a new light in his mother's eyes. The letters are full of accounts of guests from England, from France, from America. Mrs. Browning is drawn to Margaret Fuller, already the Countess D'Ossoli. America and the Brownings recognized their kinship from the first. Powers, Story, Ware, Hillard, Harriet Hosmer, Hawthorne, Harriet Beecher Stowe, belong of right to this circle.

In 1851 they are back in Paris. Mr. Browning's view of Louis Napoleon we have in his full-length portrait of "Prince Hohenstheil-Schwangau"; Mrs. Browning's we know from her resounding ode, "Napoleon III. in Italy." The comment of Mr. Swinburne in one of his poems may be remembered:

> "How shall the spirit be loyal
> To the shell of a spiritless thing?
> Erred once in only a word,
> The sweet great song that we heard
> Poured upon Tuscany, erred,
> Calling a crowned man royal
> That was no more than a King."

She had not as yet placed Napoleon III. on the pinnacle to which she afterwards raised him, but she always put a favorable construction upon his actions. Thus, she says of the *coup d'état:*

"For my own part I have not only more hope in the situation but more faith in the French people than is ordinary among the English, who really try to exceed one another in discoloration and distortion of the circumstances. The government was in a dead lock — what was to be done? Yes, all parties cried out, 'What was to be done?' and felt that we were waist deep a fortnight ago in a state of crisis. In throwing back the sovereignty from a 'representative assembly' which had virtually ceased to represent, into the hands of the people, I think that Louis Napoleon did well. The talk about 'military despotism' is absolute nonsense."

Here is an account of her meeting with George Sand. The account is too long to be given entire, and we have room only for a few sentences.

"She received us very kindly, with hand stretched out, which I, with a natural emotion (I assure you), stooped and kissed, when she said quickly, "Mais non, je ne veux pas," and kissed my lips. She is large for her height — not tall. . . . There is no sweetness in the face, but great moral as well as intellectual capacities — only it never *could* have been a beautiful face, which a good deal surprised me. . . . She seemed to be, in fact, the *man* in that company, and the profound respect with which she was listened to a good deal impressed me."

This is what she says of Carlyle:

"Carlyle, for instance, I liked infinitely more in his personality than I expected to like him, and I saw a great deal of him, for he travelled with us to Paris and spent several evenings with us, we three together. He is one of the most interesting men I could imagine even, deeply interesting to me; and you come to understand perfectly, when you know him, that his bitterness is only melancholy, and his scorn sensibility. Highly picturesque too he is in conversation. The talk of writing men is very seldom as good."

The circle of her life constantly widens and deepens; the interest in the European ferment intensifies. The letters reflect it all: her burning sympathies with those whom she feels to be wronged; her hopes and aspirations; her enlarging intimacies. All Europe is represented: Lamartine, Cavour, Mazzini, D'Azeglio, De Musset, Kingsley, Landor, George Eliot, Ruskin, the catalogue can be indefinitely extended.

As early as the publication of the volume containing "Lady Geraldine's Courtship" she had been contemplating the writing of what she called a "novel in verse." She considered the "Courtship" an effort of that kind. At length in the maturity of her powers she accomplished her self-ordained task and gives to the world her "Aurora Leigh." With much of that book these letters should be read: the poetry and the prose of her life may be set side by side; and sometimes the latter exceeds the former.

The last years added little to the poems previously published. The roar of our Civil Conflict came to her across the waters; she heard it with dismay, but hoped for the best. The frail strand of her life had been growing thinner and thinner; it parted, and the end came. We gave near the beginning of this article a quotation from "Aurora Leigh" relating to poetry; we close with another on a kindred theme taken from a letter to Mr. Chorley: "Art is not either all beauty or all use, it is essential truth which makes its way through beauty into use." It was in the light of this conception that the days of Elizabeth Barrett Browning were passed, and that her work was done.

The publishers as well as the editor are to be congratulated on these notable volumes; in the matter of illustration and general make-up they have done their share in alluring the reader and holding him bound with a legitimate fascination.

LOUIS J. BLOCK.

FRANCE PREPARING FOR THE REVOLUTION.*

The most striking fact in the history of France in the eighteenth century is the antagonism that existed between the institutions of the Ancient Régime and new ideas; although nothing was essentially changed from 1715 to 1789. The crown owed its force not to any constitution or contract with the nation, but to the survival of Roman ideas and a long series of encroachments. It was absolute in law, though practically hampered by privilege and custom. The administrative confusion was prodigious, the administrative organization being derived from three different sources: the feudal epoch, of which a heterogeneous array of institutions remained; the fifteenth and sixteenth centuries, in which period the great offices were created; the seventeenth century, which saw the formation of a vast bureaucracy of ministers and agents. These three régimes, instead of succeeding each other, had been superimposed. As a result, the system was a complex crisscross of conflicting and concurrent jurisdictions, ecclesiastical, feudal, royal. At the head of the government were the councils, dating from the time of Louis XIV.; the chancellor, the *contrôlleur-général*, and four secretaries of state, each of whom had charge not only of the special matters of his office but also had general supervision of certain provinces. Thus the minister of war controlled Dauphine; the minister of foreign affairs regulated pensions. The oldest administrative divisions were those of the Church. Over these had developed the grand historic provinces like Burgundy and Anjou, which were divided into two sorts —*pays d'ètat*, provinces that retained a measure of local life and *pays d'election* provinces that were at the mercy of the crown. Then there were thirty-eight military governments, besides those of Lorraine and Corsica, and four *généralités* under intendants; thirty-four recruiting districts, and numerous judicial districts. All this complicated machinery looked to the central government for its mechanical direction, with the result that local life was stifled. The third estate bore almost the whole expense of the government. Direct taxes were levied, but the wealthy and noble evaded them. The *taille*, a direct tax, fell upon the masses of the people. Both clergy and nobles evaded the capitation tax, which was permanent after 1701. The most hated indirect tax was that upon salt. Certain others, like the *corvée*, did not involve the privileged classes. The system of collection was the old and detestable Roman system of farming the taxes. In spite of the great effort at codification during the reign of Louis XIV., the variety of law was very great. The mediæval distinction between the written or Roman Law and customary law still prevailed. The penal code was very rigorous, the procedure complicated and costly; individual liberty was continually menaced by arbitrary imprisonment. The social inequality, probably inevitable with every highly civilized people, in France was excessive. The privileged classes were the clergy and the nobility. The clergy were possessed of immense wealth, and its high representatives, archbishops and bishops, were veritable princes in the cloth. On the other hand, the lesser clergy, like the country *curés*, were extremely miserable; and it is not surprising that the Revolution enjoyed the support of this class. The nobles were second only to the clergy in point of wealth, and surpassed them in the possession of sinecures. Instead of forming in the centre of the state an enlightened aristocracy like the English nobility, they were completely useless. The third estate was practically divided into two classes, the wealthy bourgeois of the cities and the peasant of the fields. The former by commerce and industry had raised themselves to place if not to privilege, in spite of the fact that they had to pay exorbitant taxes and that commerce was impaired by special duties and internal tariffs, and industry was embarrassed by the guild system, an organization which, while good and useful in the middle age, was in the eighteenth century a positive detriment to free production. But the vast mass of the people were far below this more fortunate few. The peasants were overwhelmed by taxes of the government, the church, and the noble.

It was this condition of France that led Michelet to declare that the absolute monarchy of France, which supplanted the violence and private war of the feudal epoch, was attended with more injury to humanity than the feudal

*FRANCE UNDER LOUIS XV. By James Breck Perkins. In two volumes. Boston: Houghton, Mifflin & Co.

régime itself, but a more modern scholarship has learned to avoid such generalizations and to distrust absolute values in history. Mr. James Breck Perkins's latest work, "France under Louis XV.," is an example of this cautious, scholarly spirit. Carlyle's Louis XV., "whose whole existence seems one hideous abortion and mistake of nature," when reduced even to *his* lowest terms, appears not as an error of nature, but as the product of a wrong civilization. Louis XV. was originally a man of easy temperament and naturally good judgment, but he was indolent and weak-willed, a fact that led him to follow the line of least resistance. Birth and training made him unable to distinguish between will and self-will, between the right of his wishes and the privilege of another. Indolence made him indifferent to the vice of a highly-wrought and artificial civilization, and created an eager craving for new sensations which led him into depths of vileness that parallelled the declining days of the Roman Empire. The end of the reign of Louis XIV. seemed the utter prostration of France; and yet industry and commerce under his successor experienced a revival. The latter, in spite of absurd regulations, was prosperous down to the Revolution. The peasant, however, remained very miserable. The barriers to the free circulation of grain, which Turgot attempted in vain to break down, stifled agriculture and produced famine. Nevertheless France managed to live, and even to improve, in the time of Louis XV. Under Fleury, there was actually a surplus of fifteen millions. Mr. Perkins has warm words of praise for Fleury, whose real work for France seems to have been lost sight of in the splendor of Versailles.

"The improved condition of the national finances under Fleury had a beneficial effect on business, but the country owed to him a still greater boon. The coinage was at last established on an immovable basis, and this measure did more to accelerate the increase of wealth and the development of industry than all the commercial codes at which Colbert so earnestly labored. For the first time in French history, the country enjoyed during a long period an unchanged standard of value. As it had been fixed, so it remained. . . . By the end of Fleury's long administration, the financial principles adopted by him had taken root. Business had improved and national income increased. . . . Freed from the uncertainties which had threatened them, French trade and commerce developed with greater rapidity than at any time in the history of the past." (Vol. I., pp. 91–3.)

Just at this point comes in the exceeding value of Mr. Perkins's work. The occasion of the French Revolution, it is admitted, was the great and ever increasing deficit; but the cause of that increase Mr. Perkins attributes not so much to the drain of the court, as Taine would have us believe, but to the enormous treasure expended in unsuccessful war, which ruined the state and diminished its prestige. In the two years prior to the war of the Austrian Succession there was an annual surplus of fifteen millions, "a phenomenon which was not again witnessed under the old régime" (p. 91). Mr. Perkins looks at facts with level eyes; and his judgment of conditions that prevailed in France under the old régime, as compared with contemporary history, will arrest attention.

"The embarrassed condition of the national finances was not altogether due to excessive expenditure. Certainly there was great opportunity for retrenchment, yet the expenses of the government under the old régime were not greater than the country was able to bear; it is doubtful whether the monarchical establishment was any more costly than the democratic institutions by which it has been succeeded. Wars were more frequent in the last century than in this, but while they lasted longer they cost less, and the expense of the army in times of peace was small in comparison with the sums now expended by most European nations. Two million livres a year would perhaps represent the sums annually paid in pensions to the aristocracy. . . . Such extravagance can justly be condemned, yet it is equaled by the salaries of an excessive number of minor officials in the present French government and is far exceeded by the pension list of the United States.* It may, indeed, be said that the sums thus expended in our own day benefit larger numbers, while those paid out under the old régime profited only a small class; and yet, considered as a burden on the national wealth, it is questionable if the cost of government absorbed any larger proportion of the resources of the government." (Vol. I., pp. 32–3, *cf.* p. 41.)

The truth is that the conditions that prevailed in France in the eighteenth century were not so hard as those in other states of Europe. How, then, is the revolutionary tendency that was so strong in France to be explained? French intellect then led Europe. In the eighteenth century France was the centre of thought. But its literature had experienced a change. The transition from the classic literature of Louis XIV.'s time to the philosophic literature of Louis XV.'s time was fraught with significance for France. This philosophic thought became especially vital after the junction of the French and English intellects. The principles of tolerance and political liberty derived from England were made known to the French with marvellous clearness by Voltaire and Montesquieu, who were, however, reformers, and not revolutionists like Rousseau. At the same time, the economists demanded liberty for labor and the abolition of the guilds. These ideas penetrated all classes. They were taken

* The high-water mark of the U. S. pension list is $161,774,282 (1893).

up with applause by a society highly wrought, sentimental, and seeking excitement. Their seed took root in the breasts of the third estate, where they were nourished by the wrongs under which they suffered, to become at last the symptoms of a revolution unique in history. For the enthusiasm of the reformers was parallelled only by the unpractical character of their teachings. Moreover, the bent of thought in the eighteenth century was wholly negative. At first directed against the church, about 1750 its point of attack changed to the state. Absolutism was reaping its reward. Since the government monopolized all rights, it was held responsible for everything, and every opposition to the government was considered laudable. This negative character ultimately penetrated into purely scientific thought as well. Condillac deduced pure sensationalism in mental philosophy; Helvetius followed the idea into the moral sphere and denied immortality to the soul and belief in God.

But Mr. Perkins has not confined his researches entirely to a study of the structure and character of the old régime, but has endeavored to unravel the tangled thread of European politics in the eighteenth century. The following of that thread, however, is a matter of greater interest to the professional historian than to the casual reader. Mr. Perkins's volumes are the most authoritative attempt yet made to present to English readers the history of the reign of Louis XV. and the Pompadour. In matter of style, some of the author's sentences are cameo-like in definiteness and precision. Take this sentence, illustrating the distinction between the great and the small nobility:

"The country gentlemen were embarrassed because their receipts were so small, and the great nobles were bankrupt because their expenditures were so large."

And could any antithesis be more pointed than this?—

"Louis XIV. never abandoned the endeavor to rule his kingdom himself; but Louis XV. did not even make the attempt."

No reader agrees with his author in every opinion, and one is inclined to take exception to the statement that "It neeeded no prophet to discern that institutions which seemed as firmly rooted as those of the Medes and Persians when Louis XIV. was proclaimed the Great, were nearing their end when Louis XV. lay on his death-bed" (Vol. I., p. 1),—since even so keen a statesman as Frederick the Great, who died in 1786, did not foresee the Revolution. And parenthetically, *àpropos* of the oriental illusion in the quotation above, may we not protest against a whole procession of ancient and oriental dynasties? Is there a cumulative force in comparing the French Monarchy to that of the Medes and Persians, the czar of Russia, the sultan of Morocco, "Assyrian and Babylonian kings," and "an Assyrian or Egyptian sovereign,"—all in the space of nine pages? Elsewhere Mr. Perkins, in speaking of the fact that the French have never succeeded in giving coincident and due expression to central and local constitutional forces, says of the provincial states prior to '89:

"They might have furnished a nucleus for the development of legislative bodies, somewhat akin to the legislatures of the American States, but the tendency of political change in France was not in that direction; in the discussions of the eighteenth century there was little demand for any local subdivision of political action; the most ardent republican of the Convention was as eager an advocate of centralization as Richelieu or Louis XIV." (Vol. I., p. 21.)

The statement is too strong. The reform ideas of Turgot looked to the development of local life; exaggerated local power in the hands of 44,000 communes was one of the defects of the constitution of 1791; moreover, Brissot, who had been in America, and his following in the Girondist party, were French federalists.

Finally, however, be it said of Mr. Perkins that few writers could so successfully have avoided the errors and pitfalls for the historian of so complex politics and civilization as that of France in the eighteenth century, or carried the work to such successful completion.

JAMES WESTFALL THOMPSON.

THE SCHOLAR AND THE STATE.*

One of the most marked features of the progress of the last twenty years has been the socializing of the Christian ministry. A generation ago the normal clergyman was not more noticeable by reason of his garb and his phraseology than by reason of his peculiar outlook upon the affairs of the society in which he lived. His teaching was theological and doctrinal; his atmosphere was traditional and conservative; and his exegesis was largely by way of commentary on what had already been said by fathers, reformers, and more recent divines. Authority to him was paramount, and his City of God stood, like the ark of Noah, somewhat

* THE SCHOLAR AND THE STATE, and Other Orations and Addresses. By Henry Codman Potter, Bishop of New York. New York: The Century Co.

apart from the larger world of struggling mortals. He did not mix himself up with the secular questions of the day, and if he did cast his vote at elections he had at any rate forgotten that his ecclesiastical ancestors a hundred years earlier preached election sermons and shaped affairs of state.

The present generation has seen this clerical character move into a larger field in two directions. On the one hand he has broken somewhat with the authority that he once held to be an adequate reason, and with "Ian Maclaren" has harked back to "the Mind of the Master." The famous "Scotch Sermons of 1880" showed that he had awakened to his own individuality. Dr. Newman Smyth had the year before revealed to him "Old Faiths in New Lights." On the other hand, in 1889 that noblest prelate of the most unprogressive church in Christendom, Cardinal Gibbons, had set a grand example in that great work on "Our Christian Heritage" which breathes not one word of denominational teaching, but only the spirit of Christ the Savior of society; and about the same time his suffragan bishop of our own state — Bishop Spalding of Peoria — had brought together as co-workers for humanity "Culture and the Higher Life."

The enfranchisement of clerical thought from the too dominant rule of pure dogmatic and polemic was thus begun, and the social duty of the ministry was reëmphasized; and just now we have had along the one line Dr. Watson's "Mind of the Master," Dr. Amory H. Bradford's "The Growing Revelation," and President Hyde's "Social Theology." In the other line we place the book which is the subject of this review — "The Scholar and the State," by the Episcopalian bishop of New York. Dr. Potter has been a man of affairs, and has shown himself to be imbued with the largest and most generous statesmanship for many years. He has done well to collect under one cover these essays and orations of the past ten years, through all of which runs the thought of the responsibility of Christian and educated manhood to our country and our people. A bishop was intended to be "an overlooker" for the lives and souls of men; and the author of these papers has not come short of his calling, either in his life or in his utterances. In his essays concerning the scholar and the Christian in his relation to the state, to service, to the criminal, to statesmanship, to American life, the keynote of his thought is *insight* and *illumination* rather than knowledge and mere culture as the goal of all acquisition. Learning, attainment, accomplishment, riches, material and mental, are a trust for the society which has made all acquisition possible, and which needs its upper classes of mind and of capital as much as it needs its humbler workers.

In the discussion of "Christianity and the Criminal," "A Phase of Social Science," and "The Gospel for Wealth," Bishop Potter speaks strong words on the failure of our Christian society to do its duty by the delinquent and defective classes, swinging as it does from namby-pamby sentimentalism to unconscious, but none the less pagan, brutality. The absurdity, to say nothing of the inhumanity, of our apology for a corrective system is not more severely characterized than is the immorality of our ostrich-like method of obliterating suffering by bribing it to take its countenance away from our doorstep, or the anti-Christian attitude of a civilization that turns its back and shuts its door forever upon a woman who has fallen — fallen by the grace of man.

In "The Higher Uses of an Exposition," published in "The Forum" just before the opening of our World's Fair, a fearless word is spoken for the beneficent and refining and sanctifying influences of art and of all the products of man's genius, and a solid middle ground is taken between the extremists who would that all others might be made to do as they do on the one hand, and those on the other who would run a wide-open Sunday for the benefit of all the sins of the flesh. Along the same line of the educative value of the beautiful is the plea for the symbolism of religion in "The Significance of the American Cathedral," and the protest against that growing conception of the Church as consisting "mainly of a huge auditorium with a platform and a more or less dramatic performer and a congregational parlor, and a parish kitchen." For it is well to recognize "that religion has never survived anywhere without the due recognition and conservation of the instinct of worship." Finally, in the memorial sermon occasioned by the death of Phillips Brooks, entitled "The Life-Giving Word," is summed up the character of man that must make the life which the Master revealed eighteen hundred years ago the basis of modern society."

> "There is a life nobler and diviner than any that we have dreamed of. To the poorest and meanest of us, as to the best and most richly dowered, it is alike open. To turn toward it, to long for it, to reach up after it, to believe in its ever-recurring nearness, and to glorify God in attaining it, this is the calling of a human soul!

"A most gifted and sympathetic observer of our departed brother's character and influence has said of him, contrasting him with the power of institutions: 'His life will always suggest the importance of the influence of the individual man as compared with institutional Christianity.' In one sense undoubtedly this is true: but I should prefer to say that his life-work will always show the large and helpful influence of a great soul upon institutional Christianity."

The thoughtful words in this volume, from a man who has largely taken his place as a social force, will come in welcome form to those who have heard or read them before, and are hoping for the complete socializing of the Christian Church both in the pulpit and in the pews.

JOHN J. HALSEY.

NIPPUR, AND ITS OLD BRICKS.*

The large-hearted and benevolent members of the Archæological Association of Philadelphia have won the gratitude and admiration of the scientific world. Their inspiration and offerings have opened the treasure-tombs of Babylonia and transferred to the museums of oriental antiquities some of the choicest relics of primitive civilizations. Under the auspices of this Association, Dr. Peters organized and prosecuted, in the face of untold difficulties, two campaigns into the heart of old Babylonia. In June of 1888 he set out on his first expedition with a staff of helpers, assyriologists, interpreter, surveyor, etc., to search for remains of old Babylonian empires. He paints in vivid colors the extreme annoyances and embarrassments faced in the organization of the expedition, in the securing of a firman from the Turkish authorities, and after being granted the concession, the continuous and perplexing and treacherous chicanery of the local authorities in trying to thwart his plans. Some months of time were lost in the aggravating delays caused by the Sultan's too-well-trained officials. On December 1, 1888, about six months after leaving New York, the Director left Constantinople. The members of the expedition soon met, and proceeded, almost as an ancient oriental caravan, across Syria to the Euphrates, thence down that old stream to Baghdad. Aside from a few mishaps, the only notable discovery was what the Director calls "Tiphsah" (Chapter IV.). From Baghdad through devious ways they wend their march to Nippur, the site which had been selected for excavation. This mound is located about one hundred miles east of south from Baghdad, and is adjacent to the bed of the old Shatt-en-Nil canal. Only the most refined patience and the best-trained self-control could have endured the contemptible parasitic demands of local officials and their subalterns.

On February 1, the expedition began to erect a permanent camp on the summit of Nippur. About thirty diggers were soon set to work, and these gradually increased, through the demand of local sheikhs, to a hundred and fifty. Trenches were cut in several places, and work was carried on simultaneously in the different localities. There was anything, however, but peace in the camp. Bands of wandering Arabs loitered about, begged, stole, and kept the camp in a sort of smoking-volcano condition. The antiquities discovered were meagre, some of them of great value for their age, others of slight importance for their modernness. Enough had been done to demonstrate that the mound covered old and valuable ruins. But the jarring and jangling and thieving of the Arabs grew more and more daring and violent, until at 2 A. M. of Monday, April 15, 1889, the bomb was lighted by a guard shooting a thief. This aroused tribe after tribe for blood revenge, until by Thursday, April 18, as the expedition was preparing to retreat, treachery set fire to their camp, and in five minutes it lay in ruins, including three fine horses. Many small valuables, including a bag of gold, had been purloined by the omnipresent thieves. Only by shrewdness and agility were the members of the expedition able to escape to boats which carried them to Hillah, thence to Baghdad. The Director at this point says (p. 288):

"Our first year at Nippur had ended in failure and disaster. I had failed to win the confidence of my comrades. None of them agreed with me in my belief in the importance of Nippur, and the desirability of excavating down to the foundations. The Arabs had proved treacherous. The Turkish authorities disbelieved our story of Arab treachery, and suspected us of plotting with our Turkish commissioner to carry away antiquities. I was sick and nervous, having suffered for two months almost incessantly from severe facial neuralgia and consequent sleeplessness."

To add another weight to the scale, all the members of the expedition resigned before Baghdad was reached. Thus apparently the first campaign terminated in a disaster and a catastrophe.

The second volume describes the campaign

*NIPPUR, OR EXPLORATIONS AND ADVENTURES ON THE EUPHRATES: The Narrative of the University of Pennsylvania Expedition to Babylonia in the years 1888–90. By John Punnett Peters, Ph.D., Sc.D., Director of the Expedition. In two volumes. With Illustrations and Maps. New York: G. P. Putnam's Sons.

of 1889–90, which was conducted with fewer experts, under less difficulties, and with the benefit of the varied experiences of the first year. The superstition of the natives was used by the Director to a fine advantage in showing them that their (the natives') ill fate in the face of the late cholera scourge was due to their ill treatment of the first campaign. This secured almost unmolested continuity in carrying on excavations. Three-quarters of this volume sets forth the marvellous archæological significance of this campaign. Instead of four boxes of antiquities secured in 1889, this campaign packed and shipped thirty-six, besides a coffin and a half-dozen door sockets. These boxes contained eight to ten thousand inscribed tablets or fragments of tablets, and several hundred inscribed stones and stone fragments, among which were the oldest inscriptions theretofore discovered in Babylonia. The foundations of what they termed "the oldest temple in the world" were laid bare. The complete plan and character of this is fully described, and the inscriptions found in and about its walls tell us that it was a powerful institution at about 4000 B.C. The bricks of Ur-Gur and Bur-Sin 2800 B.C. were found in its upper walls. The court of columns was another precious architectural find, where they discovered round columns resting on square bases. Many important inscriptions from the Cosæan dynasty of the thirteenth century B.C. were brought to light. In fact, the entire campaign seems to have been conducted on a shrewd, wise basis, and to have yielded large results for times antedating Abraham by 1,500 to 2,000 years.

The story is told in a simple, clear, and vivid manner, much of it giving us the day and often the hour of the occurrence of the events. The volumes are admirably illustrated with half-tones of the monuments, of mounds, and of personages connected with the campaigns. The vividness of delineation is greatly enhanced by detailed plans of the hill Nippur, and of the foundations which were uncovered. Volume I. has a valuable appendix from Dr. William Hayes Ward's diary of the Wolfe expedition in 1885; and Volume II. has another of twelve plates of objects found, which will be of unusual interest to scholars.

The Director of the expedition is to be congratulated on the persistency and pluck with which he has executed his plans, and on the issuance of these beautiful and valuable volumes. They are gems of the bookmaker's art.

IRA M. PRICE.

RECENT FICTION.*

Of the two works of fiction left unfinished at the death of Robert Louis Stevenson, "Weir of Hermiston" is the more remarkable for its sheer creative strength, its delineation of character, and whatever other features belong to fiction of the more enduring sort; while "St. Ives" bears the palm as

*ST. IVES. Being the Adventures of a French Prisoner in England. By Robert Louis Stevenson. New York: Charles Scribner's Sons.

THE CHRISTIAN. By Hall Caine. New York: D. Appleton & Co.

THE CHEVALIER D'AURIAC. By S. Levett Yeats. New York: Longmans, Green, & Co.

THE FALL OF A STAR. A Novel. By Sir William Magnay, Bart. New York: The Macmillan Co.

IN THE DAYS OF DRAKE. By J. S. Fletcher. Chicago: Rand, McNally & Co.

HIS MAJESTY'S GREATEST SUBJECT. By S. S. Thorburn. New York: D. Appleton & Co.

AN OPEN-EYED CONSPIRACY. An Idyl of Saratoga. By W. D. Howells. New York: Harper & Brothers.

THREE PARTNERS; or, The Big Strike on Heavy-Tree Hill. By Bret Harte. Boston: Houghton, Mifflin & Co.

JOHN MARMADUKE. A Romance of the English Invasion of Ireland in 1749. By Samuel Harden Church. New York: G. P. Putnam's Sons.

THE STAND-BY. By Edmund P. Dole. New York: The Century Co.

CORLEONE. A Tale of Sicily. By F. Marion Crawford. In two volumes. New York: The Macmillan Co.

THE STORY OF AN UNTOLD LOVE. By Paul Leicester Ford. Boston: Houghton, Mifflin & Co.

PONTIAC, CHIEF OF THE OTTAWAS. A Tale of the Siege of Detroit. By Colonel H. R. Gordon. New York: E. P. Dutton & Co.

BEYOND THE CITY GATES. A Romance of Old New York. By Augusta Campbell Watson. New York: E. P. Dutton & Co.

A SOLDIER OF MANHATTAN, and his Adventures at Ticonderoga and Quebec. By Joseph A. Altsheler. New York: D. Appleton & Co.

IN BUFF AND BLUE. By George Brydges Rodney. Boston: Little, Brown, & Co.

A COLONIAL FREE LANCE. By Chauncey C. Hotchkiss. New York: D. Appleton & Co.

HUGH WYNNE, FREE QUAKER. By S. Weir Mitchell, M.D. In two volumes. New York: The Century Co.

CAPTAIN SHAYS, A POPULIST OF 1786. By George R. R. Rivers. Boston: Little, Brown, & Co.

A LOYAL TRAITOR. A Story of the War of 1812. By James Barnes. New York: Harper & Brothers.

BOLANYO. A Novel. By Opie Read. Chicago: Way & Williams.

THE VICE OF FOOLS. By H. C. Chatfield-Taylor. Chicago: H. S. Stone & Co.

ARNAUD'S MASTERPIECE. A Romance of the Pyrenees. By Walter Cranston Larned. New York: Charles Scribner's Sons.

CONSTANTINE. A Tale of Greece under King Otho. By George Horton. Chicago: Way & Williams.

SUSAN'S ESCORT AND OTHERS. By Edward Everett Hale. New York: Harper & Brothers.

OLD TIMES IN MIDDLE GEORGIA. By Richard Malcolm Johnston. New York: The Macmillan Co.

THE CRIME OF THE BOULEVARD. By Jules Claretie. Translated by Mrs. Carlton A. Kingsbury. New York: R. F. Fenno & Co.

BRICHANTEAU, ACTOR. Translated from the French of Jules Claretie. Boston: Little, Brown, & Co.

a mere narrative of exciting adventure. In point of style, both fragments are in the rich manner of the author's later years, and each of them may be read with lingering delight. "St. Ives," moreover, turns out to be much more of a book than we had expected, for Stevenson's work does not break off until the three-hundredth page is well passed, and the pattern of the whole so well marked out that one might imagine most of what was left untold, without the friendly offices of Mr. Quiller-Couch, who has undertaken the delicate task of supplying the closing six chapters. The romance is of thrilling interest, combining, as it does, the adventures of a French prisoner escaped from the Castle of Edinburgh with a highly satisfactory sort of love-story. Those who are fanatical in their devotion to Stevenson's memory will probably resent the intrusion of an alien hand at the close, but for our part, we must express our gratitude to the distinguished writer upon whom has devolved the somewhat thankless labor of working out the author's conception. Mr. Quiller-Couch has a very pretty style of his own, and if he indulge at times in a certain extravagance or whimsicality of invention, he has on the whole done his work admirably, and we have no quarrel with him for having failed to attain the impossible.

One approaches "The Christian" with a certain prejudice against it, based partly upon the self-advertising methods of its author, and partly upon the morbid sentimentalism and tawdry rhetoric that are sure to be found in his work. It is something of a relief, then, to discover that the book is not nearly as bad as might have been expected, and that its very obvious defects do not deprive it of the power both to interest and to stir its readers. This power belongs to the theme quite as much as to the execution, for the professional moralist, whether in orders or not, can always make an effective appeal to his hearers by contrasting the Christianity of the New Testament with the parody that mostly takes its place in modern society. Now Mr. Caine writes primarily as a moralist, and there is no mistaking the fervor of his conviction that modern society is rotten to the core. The unfortunate thing about his performance is that it knows not the virtue of restraint; that it becomes vehement and even hysterical, and thus half defeats its purpose. Think of Dr. Ibsen's Brand, from which all such figures as Mr. Caine's Christian derive, and the difference between art and journeyman-work becomes apparent enough. And then Mr. Caine's hero is only a Brand *manqué*, which makes another big difference. But in spite of his vacillation, he interests us, and we follow his tempestuous career with a certain amount of sympathy, although not as much as the author would evidently have us accord the subject. To run amuck through society, as John Storm sees fit to do, is not likely to result in reforming the world, and the way of Erasmus is usually better than the way of Luther. As for Glory, the heroine, she would be a nice girl if she had another name, and could have cultivated a less affected style of letter-writing.

Books in the new-old fashion of romantic historical fiction are so much of a piece that when we have stated the period and the chief historical characters with which such a work is concerned there seems little or nothing more to say, as the machinery and the trappings may easily be left for granted. Mr. S. Levett Yeats, in "The Chevalier d'Auriac," writes of the last stand of the League, of Henry of Navarre, and the Duke of Sully. He has a love story of the approved conventional type, a series of desperate adventures and escapes, and the usual swaggering hero. In the authorship of such a romance there is hardly a trace of individuality. It is all done to pattern, and the name on the titlepage might be that of Mr. Weyman, or Dr. Doyle, just about as well as the name that we actually find there.

"The Fall of a Star" is the story of a crime, of the criminal's ingenious efforts for concealment, and of the clever way in which it is brought home to him by a couple of amateur detectives. The hero is a very wicked villain indeed, who is also a rising English statesman, the hope of a great party. He is both a Jekyll and a Hyde, although the two characters are blended (except in one scene) instead of being sharply differentiated. The story is not exactly brilliant, although not without entertaining qualities and reasonably exciting chapters.

"In the Days of Drake" is a short historical novel by Mr. J. S. Fletcher, who has done good work in this field before, and who has a very pleasant way of telling his tales. The hero is an English lad, kidnapped by a Spaniard, taken to Mexico, and given into the tender hands of the Inquisition. He is condemned to the galleys, and lives in a floating hell until rescued by an English ship, which proves to be no other than that in which Drake is making the first circumnavigation of the globe. Thus our youth becomes a part of that glorious emprise, and when he returns to the home that had long mourned him for dead, soon sets matters to right, both with his sweetheart and with the villain who had sought to compass his destruction.

"His Majesty's Greatest Subject" is a historical romance of the future instead of the past. It pretends to be the story, revealed after his death, of the man who, early in the twentieth century, saves a revolted British India to the Empire. He does it by taking the place and character of his twin-brother the Viceroy (who has died suddenly), cutting off cable communication with the rest of the world, and then proceeding to suppress the revolt in his own way, at the same time pacifying the natives by a series of administrative reforms. The story has a real lesson for the English statesman, the lesson that Mr. Kipling has done so much to emphasize. It is that the government of India should be left to deal with its own problems in its own way, unhampered by cabinets and parliamentary commissions. And the merit of the book lies in the force with which this message is conveyed, and the evident wide acquaintance of the author

with Indian affairs. The book is hardly literature in the most catholic sense of that term, and the puerilities of its sentimental passages are such as to excite the derision of even the uncritical.

Mr. Howells has appeared to much better advantage of late in his shorter stories than in his more pretentious novels. There is so much sameness in his minutely photographic descriptions of our contemporary society, that, in spite of their shrewd humor and sure sympathy, they become wearisome after the first hundred pages or so. But an "idyl" having the dimensions of "An Open-Eyed Conspiracy," which may be read at one short sitting, affords the pleasantest of entertainment, and, despite the fact that even when treated within such limits the material for the sketch seems scanty, the reader is on the whole well rewarded for his attention. This story of Saratoga is a very pretty piece of work, and we are glad that it has been added to the author's studies of commonplace humanity.

Mr. Bret Harte's new novel does not offer anything strikingly new either in character or incident. He has often entertained us with stories of "strikes" in mining-camps, and frontier ruffians of various types, and belles of the village developed into fine (and faithless) ladies. Jack Hamlin, too, is nearly always with us in Mr. Harte's pages, and we are seldom deprived of some striking contrast between the early privations and the later opulence of the principal characters. All these *clichés*, and others equally familiar, reappear in the "form" of "Three Partners," and we find them all welcome and of perennial interest. The plot of this novel is exceedingly complicated, and the reader grows breathless in his attempt to keep up with the development of the narrative; but the author must be accepted upon his own terms, and, with all his obvious faults, he remains as fascinating as of old.

Mr. Samuel Harden Church, the author of a popular biography of Cromwell, has essayed to bring his hero into a work of fiction, and has produced a very readable historical romance of the invasion of Ireland by the Parliamentary army in 1649. The incidents are all of the stereotyped sort; the hero falls in love with a fair enemy, achieves the difficult task of protecting her without failing in his duty to the Parliamentary cause, wins her love and is duly united to her in wedlock, suffers disgrace in the eyes of his General and regains favor by an act of bravery, finally passing through the wars unscathed and settling down to his hardly won happiness. We have read it all many times before, and expect to read it many times again with the same unflagging interest. The author is a staunch believer in Cromwell, and stoutly defends the Irish campaign and the horrors of Drogheda as justified by the circumstances of the war. He is clearly in full sympathy with his hero when he represents him as speaking in these terms: "Men are already calling this campaign the Curse of Cromwell. We shall have much abuse on that score. The day may come when academic statesmen in England will refer to this policy as a blunder and a crime. But the Lord commanded His captains of old to smite His enemies and to slay whole nations; and verily now, even now, Jehovah hath directed our progress to the castigation of this people, that they may be reclaimed from their errors and their fair land rescued from its disorders."

The theme of "The Stand-By" is a fine one, but the author has elected to treat of it in a spirit which goes far to repel sympathy. That the law should be both respected and enforced, and that even a bad law demands no less consideration than a good law, are general propositions to which every candid and intelligent mind must assent. But when, as in the case of the present novel, an attempt is made to enlist our sympathies in behalf of the sanctity of law, it is surely a wanton sacrifice of effectiveness to make the conflict between law and lawlessness centre about a piece of legislation that is offensive to all healthy political and social instincts. What Mr. Dole has really done in this novel is to merge his defence of a great principle into a mere brief for the prohibitionist, and our admiration for the fine fighting qualities of his hero has all the time to contend with a feeling that he might have found a far worthier employment for his energies than to enlist them on the side of the fanaticism that usually characterizes what are oddly enough known as "temperance" movements. The narrow attitude of the author, in spite of his show of fairness in argumentation, is revealed when we find him defending, not only the enforcement of a bad law (in which his position is impregnable), but also the retention of the law upon the statute-book. We believe firmly in what the surprised New Yorkers of a year or two ago learned to call "Rooseveltism," but we believe also that the true mission of "Rooseveltism" is to open men's eyes to the ill-advised and reckless character of a great deal of our meddlesome law-making.

The fabrication of a novel has come to be a very easy task for Mr. Marion Crawford. By long years of practice at the art, he has provided himself with a collection of puppets, characteristically labelled and costumed, and standing in orderly array upon the shelves of his private cabinet. To produce a new book, all that he has to do is to make a judicious selection from these figures, touch them up a little, perhaps hastily shaping two or three others of the same general sort, and arrange the group in some pleasing new combination. The result is such a book as "Corleone," now before us, or any of the other books that are sure to follow as long as the industry of the craftsman and the patience of his public hold out. We have always thought Mr. Crawford's "Saracinesca" books the best of his entire output, for, while their characters may hardly be called creations, they are faithful studies of an interesting series of types, and, what is more to the point, of types which no one before Mr. Crawford has presented with so much skill, sympathy, and inventive resource. The hero of this new book is a

Saracinesca, the oldest son of Corona and Sant' Ilario, and its theme is the story of his love for a Sicilian girl, who is supposed, until the very end of the novel, to have come from the Corleone stock — "the worst blood in all Italy," as we are told with somewhat wearisome iteration. It is all the time difficult to believe that so pure-souled a heroine should have sprung from so corrupt a race, although water-lilies do blossom upon the bosom of the swamp, and we learn with much relief that she had been stolen in infancy, and that her real family is above reproach. The story is surprisingly interesting in its main episodes, and even the hackneyed tale of the priest accused of murder, and unable to defend himself because the confessional seals his lips, is treated in a fashion at once fresh and dramatic. Finally, if one would know the real meaning of the sinister word *mafia*, we cannot do better than refer him to this book by a writer who knows the Sicilian character as intimately as if to the manner born.

The surprising versatility of Mr. Paul Leicester Ford is once more illustrated by his "Story of an Untold Love," which surely has nothing about it to suggest his story of "The Great K. and A. Robbery" or his learned edition of "The New England Primer," and little to suggest "The Honorable Peter Stirling." It proves to be a very charming and delicate piece of fiction, in the form of a diary privately kept by the hero, and triumphing so completely over the difficulties inherent in that form that its choice is amply justified. We cannot, however, accept as a probability the central situation of the book, for it is impossible to believe that the heroine, who had known her lover so intimately in childhood, could have failed to recognize him when their intercourse was renewed later in life. But without this assumption, the story could not have existed, so we must be content to take the exception, and think no more about it. A more serious problem is offered by the conduct of the hero in lending his literary talents to his employer, and thereby deceiving his friends and the public. The fact that this is done for the praiseworthy purpose of obtaining money for the payment of a debt of honor makes the question one of a delicate casuistry, but we cannot hold the hero quite blameless. Nothing remains to be said except that the diary in which these things are set forth falls by accident into the hands of the heroine, and that the untold love is thus all told at last, receiving its due reward.

Several novels dealing with the history of the colonial and revolutionary periods have recently been published, affording a pleasant indication that our writers of fiction are becoming more and more cognizant of the fact that they need not leave home in search of effective themes. While these books (with a single exception) are not remarkable, they provide agreeable reading, and should not go unmentioned in such a summary as the present. Colonel H. R. Gordon's "Pontiac, Chief of the Ottawas," is a tale of the siege of Detroit by that famous leader in the year 1763. It is a story of the sort that Cooper loved to tell, and has all the incidents and characters — the scout, the captive maiden, the ambush, and the rescue — that so appealed to our youth. While a story of a somewhat amateurish sort, it is not without both interest and excitement.

Miss Augusta Campbell Watson's "Beyond the City Gates" has also something of the amateurish quality, although the writer has set her name to several earlier books. It is a romance of New York in the last days of the seventeenth century, when the English government had just replaced the Dutch, and Captain Kidd was the terror of the worthy burghers. The redoubtable pirate, although he does not make a personal appearance in these pages, has a good deal of indirect influence upon the plot, which concerns a pretty Dutch maiden and her two lovers — the one a dissolute associate of buccaneers and cutthroats, the other a worthy young giant of sober mercantile pursuits. The story is a pretty one, and virtue properly triumphs in the end, although the heroine has some dark hours before the clouds roll away from her life.

"A Soldier of Manhattan" is a romance of the war which ended in the capture of Quebec and the triumph of England in the New World. Its chief excellence is in its depiction of the feelings of rivalry between the colonial and British forces, a rivalry which, although it did not prevent them from fighting side by side in opposition to the common enemy, foreshadowed clearly enough the time when they should be arrayed against one another. This particular aspect of the temper of the time seems to be presented more clearly than we have hitherto viewed it in the romantic fiction dealing with the period in question. The book is full of exciting adventure, tolerably good fighting, and fairly acceptable romantic sentiment. But the author has not risen to the occasion offered by the memorable exploit of Wolfe, and his description of that epochal engagement is tame in comparison with what other writers —notably Mr. Gilbert Parker—have made out of it.

"In Buff and Blue" is a story of the Revolutionary War, and calls for no further comment than the statement that it tells pleasantly enough, but with slight spirit or vividness of description, the familiar story of the operations about Philadelphia. The usual love story is interwoven with the tale of battle, and a happy conclusion is in due time reached.

"A Colonial Free Lance" is a far better book than any of the historical novels thus far discussed, and in reading it we feel for the first time that the trick of such writers as Mr. Stanley Weyman and their congeners has been successfully caught, and its application transferred to the field of American history. Here are indeed a spirited style (although far from perfect), a variety of invention, a rapidity of movement, and a general brilliancy of execution that hold the reader from beginning to end, and give him to the American revolutionary struggle the same sort of romantic interest that attaches to the story of the English Commonwealth or the Napoleonic wars.

A work of larger dimensions, both material and

moral, is offered us in Dr. Mitchell's "Hugh Wynne, Free Quaker," which we are inclined to think the most important novel of the American Revolution thus far written, and which adds a bright spray to the author's already considerable collection of laurels. Dr. Mitchell's literary work always commands respect, and this particular work may claim a considerable measure of admiration as well. The hero of the book is a young Philadelphian of Quaker family, carried away by the hot temper of the time from the restraints imposed by his training, and finding in active service for his country a finer ideal than could be provided by the tradition of non-resistance. He becomes estranged from his father, achieves for himself an honorable career as a soldier, and wins the woman of his love. The historical material imbedded in this romance embraces all the important happenings from the Stamp Act to Yorktown and the treaty of peace, and is handled in a way that evinces both sound scholarship and the artistic instinct. Perhaps the finest thing in the book is the characterization of the hero's father — a Quaker of stern and almost fanatical type, and a creation of the most unquestionable vigor and vitality. Although the narrative is without exciting effects, and never even verges upon the sensational, it is possessed of absorbing interest, and will always have an honorable place in American fiction.

The familiar statement that history repeats itself is well illustrated by the author of "Captain Shays," a novel of the "critical period" of our history. In styling the leader of Shays's Rebellion "a populist of 1786," Mr. Rivers has emphasized the fact that social discontent is much the same thing in one age as in another, and that the demagogue uses in about the same way the opportunity offered him by a period of "hard times." As he remarks, "the spirit of Daniel Shays still lives in the hearts of some of those leaders who are showing the farmers the wrong path, and who have nothing in view but their own selfish ends."

Last in this group of historical novels comes "A Loyal Traitor," which is a sea story of the War of 1812. The surprising adventures of the hero will appeal to boys of all ages, and, if our credulity is sometimes taxed overmuch, we are hardly allowed to realize the fact, so swiftly does the narrative move from excitement to excitement. The element of feminine interest is lacking, although the author works in a commonplace young woman upon two or three occasions, and pretends that she is the heroine. This is merely a concession to a conventional demand, and must not be taken seriously. The book would be no whit less interesting were the fair Mary left entirely out of its pages. The author can tell a capital story of naval adventure, but there is no sentiment in him, and he bungles the love-story sadly.

A group of novels by Chicago writers calls for a few words of comment, perhaps the most noticeable thing about these books being the fact that no one of them is concerned with the city with which its author is identified. Mr. Opie Read takes us to Mississippi for a scene and Mr. Chatfield-Taylor to Washington, while Mr. Larned is satisfied with nothing less remote than the Pyrenees, and Mr. Horton bids his readers set sail for "the isles of Greece." Mr. Read's "Bolanyo" is the story of an actor, landed in a Mississippi town as the result of an explosion in a river steamer, cared for by the leading politician of those parts, persuaded to undertake the management of a local playhouse, and nearly lynched as the result of an unfortunate misunderstanding. The real interest of the book is supplied by neither the hero nor the story of his love for Senator Talcom's married daughter, but rather by the picturesque figure of the Senator himself, who is a distinct type, delineated with considerable skill. In spite of a certain stiffness of dialogue and a lack of the finer graces of literary art, the story is an entertaining one, and exhibits constructive talent in a marked degree.

Pride, according to Pope and Mr. Chatfield-Taylor, is "The Vice of Fools" which pointed a moral for the former and provided the latter with a title. Mr. Chatfield-Taylor has been cultivating the epigram more assiduously than ever, and his novel fairly bristles with the shafts of wit and wisdom that go to make up the preternaturally clever conversation of his characters. The thing is neatly done, but it does not seem altogether worth doing. Strip the book of these verbal trappings, and nothing worth considering remains. The author has heretofore shown some ability to deal effectively with life, yet he now gives us nothing but the chatter of a few puppets, and would have it pass for a picture of Washington society. Even so impossible a *volte-face* as is executed by his General Lloyd in the closing chapters does not arouse a protest, for there is nothing real about the General anyway — except his clothes and his manners — or about any other figure in the book. And all the while the nerves are being rasped by an endless string of epigrams that make one long for relief in the form of some display of genuine human feeling.

Mr. Larned, in his "Arnaud's Masterpiece," can hardly be credited with a hold upon life, any more than can the author of the book just before mentioned, but he gives us at least tender sentiment and the vision of beauty in nature and in art. His charming tale is of the simplest in theme and diction. It has caught something of the spirit of mediæval romance, and suggests to the reader, now the story of Aucassin and his love, now the wonder-imaginings of William Morris. While the author has not succeeded altogether in excluding modern modes of feeling from his work, he has nevertheless woven a web of delicate and graceful fancy about his painter-hero and the two maidens whose fates are entangled with his own.

Mr. George Horton, although he has been serving his country in the Athenian consulate for several years past, may be reckoned a Chicagoan, and his "Constantine" given a place in this section of our review. The book gives us some interesting bits of

description, and a considerable quantity of quaint Greek ceremonial and folk-lore. Incidentally, it tells a moderately interesting story of the reign of King Otho, a story not very well constructed, but saved by its pretty style and somewhat novel material. The tragic outcome rather jars upon the reader in view of the cheerful tenor of what has gone before, although fair warning of what may be expected is provided in the opening chapter.

The young writers of the hour who affect "style" and write story after story without having anything worth relating would probably dismiss with a very superior sort of sneer such a collection of tales as "Susan's Escort and Others," recently brought together from various periodicals by Dr. Edward Everett Hale. But the larger-minded critics who, while appreciative of the virtue of literary form, think a story none the worse for displaying some inventive skill, or for reflecting a wholesome and genial personality, will not be disposed to scorn the entertainment offered by such a volume as this. There are nearly a score of pieces altogether, some based upon very slender conceits, others elaborating a more substantial idea, and all attractive in more ways than one. Their homeliness makes no demand upon high-wrought emotions, and their whimsicality keeps the reader alert for the fresh surprises that await him at every turn. We are frequently reminded of the odd fancies of Mr. Stockton, but with the difference that the matter-of-fact manner is here not assumed as a literary device, but is rather the most natural form of the author's expression.

Colonel Johnston's new volume, "Old Times in Middle Georgia," is a collection of a dozen or more tales and sketches of life in the State which he knows so well, and of the bygone period of which he retains so mellow yet vivid a memory. It is a phase of life which we should hardly know at all if it were not for this writer's happy and genial transcriptions from the book of his recollections. The stories are largely in dialect, but it is both accurate and inevitable, and our old quarrel with dialect writing does not extend to such a case as this. Colonel Johnston is *facile princeps* among the story-tellers who have kept alive in literature the memory of the old South; his sketches have a tenderness of sentiment and a persuasive charm that bring his books close to our affections, for there somehow shines through them the light of a gracious and large-hearted personality, and reading them we learn to know the writer almost as well as we do the people who inhabit the old time world that he restores for us.

The name of M. Jules Claretie is one that does not suggest the writer of fiction, yet the brilliant critic and playwright has recently made two ventures in the field of romance, and both of them have found English translators. "The Crime of the Boulevard" might, indeed, have found a better one, for the version in which it is offered to the English-reading public is very slovenly, the work of a person who has neither accurate knowledge nor the least sense of style. The book is a detective novel of considerable ingenuity, although its denouement is made to result from an utterly impossible occurrence—the retention of a photographic image upon the retina of a dead man's eye. The detective methods by which the murderer is tracked and trapped differ from those of Sherlock Holmes and Monsieur Lecocq in their reliance upon what we may call psychological indications, the start of the guilty person at the artfully contrived speech, the unconscious admission made in the unguarded moment. The book has a vein of sentiment which relieves the grewsomeness of its theme, and brings it into touch with ordinary human life.

The sentimental element is even more marked in "Brichanteau, Actor," M. Claretie's other book, which has the good fortune to be translated into graceful and idiomatic English. We may hardly call it a novel, for it tells no connected narrative, but is rather an autobiographical series of episodes in the life of a professional comedian. If delineation of character be the chief test of excellence in a work of fiction, this book must be given a high rank. The character of Brichanteau is thoroughly genuine, in its drawing so shaded as to bring out the most delicate *nuance;* he compels both our admiration as an artistic creation and our affection as a fellow-creature. M. Sarcey, in a cordial introduction to the volume, describes its hero as "the actor enamoured of his art, but who, for one reason or another, has not achieved success . . . a failure without melancholy or envy, an optimist failure. . . . Brichanteau is charming because he is always treading the boards, because he believes in good faith that his life is a drama in which he plays the principal part." M. Claretie has described with delightful irony this ridiculous side of the character of his hero, "who wears in ordinary life the nodding plumes of the stage." We need say no more to show that Brichanteau is a charming companion, and that M. Claretie's book is a human document of the most genial and enjoyable kind.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Maps and sketches of the Holy Land.

Mr. Townsend MacCoun, as author and publisher of "The Holy Land in Geography and History," has rendered a lasting service to teachers in the Sunday School as well as to students of Palestinian history. In these two handy little volumes, which may be slipped within the pocket, he has given the results of three years' labor. The first volume contains over fifty geological and topographical maps — a superb presentation of the physical characteristics of the land, based upon the researches of the Palestine Exploration Fund. These are accompanied by a descriptive text. The second volume contains some sixty general historical maps, and upwards of thirty plans of towns and environs. This volume gives an excellent sketch of Palestinian history from the earliest days to the close of the Crusades in the

thirteenth century. While the author in this sketch has assumed the integrity of the Biblical account as against the school of destructive criticism, he has availed himself of the whole literature of his subject, from Ewald to Edersheim, Graetz to Hilprecht and Petrie, and has made a most satisfactory summary. The large collection of maps is an admirable feature, in which every device of the engraver and the colorist has been employed to enable the student to realize the land of the Bible. A few points are open to criticism. It would have been better, in citing the authorities, to give volume and page. In two of the maps — Nos. 59 and 94 — Alexandria and Persepolis are allowed to appear long before they were founded. In all other cases modern names and places are italicized, or else are distinguished by different coloring. The map of the beginning of the fifth century should divide Phœnicia into *Maritima* and *Libanensis*, as is done on the map following; and Syria in both maps should be divided into *Prima* and *Secunda*. On the first of these maps Scythopolis (not Scythapolis) is placed too far from the Jordan. Schürer is frequently spelled without the umlaut mark; and we note in one case Lenormand for Lenormant. These are, however, but small flaws in a work so generally commendable.

New guesses at the meaning of Shakespeare.

It was Goethe who said, "All my writings are fragments of a great confession," and the critics, as a rule, have assumed the same thing of Shakespeare, especially of his Sonnets. But so great has been the divergence of opinion with respect to the nature of this confession that the controversy gathering about them has become one of the most voluminous in all literature. The latest addition is by Mr. Edwin James Dunning in "The Genesis of Shakespeare's Art" (Lee & Shepard); and it must be granted that he has made a new furrow in this much-ploughed field. Mr. Dunning believes the Sonnets to be autobiographical, but in a less material sense than is commonly supposed. The supreme expressions of devoted love in the first series are not addressed to William Herbert or any other, but refer symbolically to his own Muse or guiding genius; his admonitions to the youth to marry express the poet's desire to spur his own fancy to invention. In the series expressing his jealousy of others, especially of some rival poet, he confesses his early dependence upon models, his imitation of the "fine filèd phrase" of earlier poets. The "dark lady" is not Mary Fitton or any other person in the flesh, but under this figure Shakespeare records his own struggles between idealistic art, false in its very perfectness, toward a more realistic art, ugly of aspect but inwardly alluring. Thus, in Mr. Dunning's opinion, the Sonnets as a whole are the outpouring of Shakespeare's art-consciousness, and the record of his growth in finish, understanding and power as an artist. This is something quite new in the æsthetic interpretation of these poems, and makes of them a self-revealing sequence in a more exalted sense than any previous critic has suggested. It will not, of course, appeal with equal force to all readers; many have already come to conclusions too fixed for change; yet every new theory tends to increase the never-abated interest of three hundred years in these wonderful poems of "infinite variety," charm, and mystery.

A decisive battle of the Civil War.

General Jacob D. Cox, once commander of the twenty-third army corps, has already given proof of his ability as a military historian in his two books for the "Campaigns of the Civil War" series, on "The Campaign of Atlanta" and "The March to the Sea," published some fifteen years ago. He has now taken up his pen again to give a more detailed account of a portion of the subject of his second work in a new book entitled "The Battle of Franklin" (Scribner). He says, in his justification, that "when a battle proves to be a turning-point in a decisive campaign, — when it marks the beginning of the end in such a contest as our Civil War,— when it justifies the strategy of such a leader as Sherman in his division of his forces in Georgia and making the March to the Sea,— when in addition to this the combat may be fairly said to be a crucial experiment in the problem of attack and defence of fieldworks in an open country,— we can hardly place a limit to the desirability of detailed knowledge." The author has had the advantage of the completed publication of the "Official Records of the Union and Confederate Armies," and it is the completion of this great record which has induced General Cox to tell again the oft-told tale of the battle of Franklin. His work is a valuable contribution to our military history, and the narrative is told in a style that combines the knowledge of the warrior with the skill of the literary artist. The value of the book is enhanced by several maps from the official records. The work is thoroughly well done, and will hardly require to be done again, despite the little controversy as to leadership between Generals Cox and Stanley, which is a side-issue.

The story of a vanquished people.

To see one's people yield before the invader; to see one's ancestral customs supplanted by those of the hated conqueror; to see one's religion replaced by a foreign creed,— these things are hard to bear. Yet these things have been borne all through our own land, through Mexico, and through Central America. The native populations have been reduced, their whole mode of life has been changed, their religions have been replaced. Few of the stories of these changes have been preserved; all would be of thrilling, though sad, interest. Sometimes the Indian turned, in a vain effort to resist the new-comer. The story of one of these fruitless resistances is told in dramatic form, by Dr. D. G. Brinton, in the little book entitled "Maria Candelaria" (David McKay). The Tzentals lived in Chiapas, now the southernmost state of Mexico. In culture they were the

equals of almost any people in the Isthmian region. Reduced by the Spaniards in 1523 or 1524, they revolted in 1528, but were quickly resubjugated. They remained under Spanish control quietly until 1712, when a stroke for freedom was made under the leadership of an Indian girl—Maria Candelaria. An attempt was made to restore the old government, revive the ancient customs, and rethrone the ancestral religion. For a time everything seemed to be in her favor; but troubles arose, misunderstandings and treachery appeared, and the cause was lost. It is the closing scenes in this insurrection that Dr. Brinton dramatises. His book is at once interesting and a study, which reveals Indian thought and life with considerable probable accuracy.

A noble old English cathedral.

A pretty book which anticipates the holiday season is that on "Ely Cathedral," by the Dean of Ely (imported by Messrs. Charles Scribner's Sons). One of the most beautiful of English minsters is here chronicled by one who is able to speak with authority, and full justice is done to the matchless octagon tower, and its noble artist Alan de Walsingham. Here are most interesting details as to the construction of this famous octagon. Wonderful oak timber Old England produced in the fourteenth century! The angle posts are each 53 feet long and 3 feet 4 inches by 2 feet 8 inches in their other dimensions. Alan took much trouble to find trees sufficiently large and sound, "searching far and wide, and with the greatest difficulty finding them at last, paying a great price for them, and by land and sea transporting them to Ely." While the book is in substance made up of two "Extension" lectures delivered by the Dean, and is therefore popular in treatment, lovers of old Ely and its shrine will here find much to stir their recollection pleasantly, and the scholar may find in the appended notes valuable contributions on "Liber Elieusis" and the monastery rolls.

Hamilton Gibson's farewell volumes.

Two charming volumes fresh from the press of Messrs. Harper & Brothers bear the name of William Hamilton Gibson. They are a parting gift from a hand stilled in death; and it is with a sense of personal bereavement one turns over their fascinating pages. Facing the title-page of "Eye Spy," a portrait of the author is presented in a characteristic attitude, gazing intently into the heart of a flower to read some exquisite mystery folded away from the view of the casual observer. In "My Studio Neighbors" he is seen again in the secluded spot where he painted his pictures and wrote his pen-sketches, or found inspiration for both in the myriad phases of animate or inanimate nature surrounding him. It is, perhaps, our farewell interview with one who never failed to delight and instruct with his ingenious and picturesque portrayal of the wonders he discovered in the structure and behavior of bird and insect and their near allies in the floral world. Both volumes are made up of short papers, each an interesting and valuable story illustrated with drawings of delicate beauty. The instinct of the poet and the sincere feeling of the nature-student are apparent in every bit of work that bore the signature of this lamented author.

The nature-lover's calendar and note-book.

"Nature's Diary" (Houghton), compiled by Mr. Francis H. Allen, will attract the eye by its tasteful exterior. It is done up in green, the cover and the smooth-cut edges of the leaves wearing the pleasing tints of earth's drapery in the summer season. The right-hand pages of the volume are left vacant for notes by the reader; those on the left contain extracts arranged in the order of a calendar, one or two for each day in the year. All speak of some aspect of nature, chiefly of the landscape in the varying seasons. Nearly three hundred of the selections are from Thoreau; the remainder are taken from a dozen well-known authors. A sameness results from this narrow range, which detracts from the interest of the compilation. Thoreau has written upon nature with fervor and beauty; but many others have equalled or surpassed him in imagery and diction, as, for example, Mrs. Celia Thaxter and Col. T. W. Higginson, both of whom the compiler has wholly left out of his account.

Popular lectures on English archæology.

Mr. Bertram C. A. Windle's handy little book entitled "Life in Early Britain" (Putnam), covering in a popular way the whole field of English Archæology, has grown out of a series of familiar lectures. The style is attractive throughout; the material and its treatment are variable. Some chapters are capital, others are poor. The worst is that dealing with the Palæolithic Period, in which the subject is poorly presented and the British material sadly neglected. The work deserves on the whole high praise. It will be a great help to the traveller. A brief outline history of the succession of peoples on Britain's soil—such as this is—will render much that is seen in museums comprehensible and interesting. Not the least valuable part of the book is an appendix wherein is a list of places, geographically arranged, where British antiquities may be studied either in the field or in museums.

Western New York a century ago.

John Lincklaen, of Amsterdam, journeyed to America in 1790, and penetrated the woods and swamps of western New York for the purpose of studying the "Mapple Sugar" industry as an investment. Back of the material interest was the philanthropic motive of competing with the slave labor of the sugar-producing South. Although the venture was not successful, and Mr. Lincklaen soon assumed the surer remuneration attaching to the agency of the Holland Land Company, he left a legacy to all posterity in the "Journals" which he kept of his journeys in the backwoods. While devoid of political

interest, these journals give a vivid realization of pioneer life and early geography. They are brought out by Messrs. G. P. Putnam's Sons, with accompanying notes and maps, thus constituting a real addition to the library of the student of early New York and Vermont history.

BRIEFER MENTION.

Mr. John Morley's Rede lecture on "Machiavelli," published by the Macmillan Co. in a thin volume, revives the old regret that the author should have found so little time of recent years for literary production. Were it not for politics, we might have had a long series of just such essays as this — graceful, ripe, scholarly productions — and English literature would have been so much the richer. How happy was the writer's choice of a subject in the present instance is shown by the amount of discussion that has been provoked by the essay. Most of our modern statesmen have gone to Machiavelli's school, and some of them have bettered the instruction; nothing could well be more timely, then, than an analysis of the Machiavellian theory of government, made by a man who has himself for many years been in the thick of modern political life.

"The Yersin Phono-Rhythmic Method of French Pronunciation, Accent, and Diction" (Lippincott) is the work of two young women, Mlles. M. and J. Yersin, who have had much practical experience as teachers of the French language, and who have now sought to impart (as far as it is possible for the printed page to do so) the method by which they instruct their pupils in French phonetics. The work is eminently practical, and is provided with a very sensible introduction. Two other text-books in this language are the "first year" of Mr. C. F. Kroeh's "Three-Year Preparatory Course in French" (Macmillan), and Mr. Francis Tarver's "French Stumbling-Blocks and English Stepping-Stones" (Appleton), a helpful book for beginners.

Recent texts for teachers of English include the following: "Cymbeline," edited by Mr. A. J. Wyatt, and "The Tempest," edited by Mr. F. S. Boas, both published in "Heath's English Classics"; also, issued by the same publishers, "The Ancient Mariner," edited by Mr. A. J. George; "The Flight of a Tartar Tribe," edited by Mr. G. A. Wauchope; and "Enoch Arden" with the two "Locksley Hall" poems, edited by Mr. Calvin S. Brown. From Messrs. Silver, Burdett & Co. we have "The Revolt of the Tartars," edited by Mr. A. S. Twombly; and a thin volume of "Reading Courses in American Literature," by Mr. Fred L. Pattee. "The Expository Paragraph and Sentence" is an elementary manual of composition by Mr. Charles Sears Baldwin (Longmans).

The inventor of "Love's Messages" (Crowell) has added a new terror to life. This publication takes the form of a cheque-book, and upon each leaf are printed a text and a stanza of pious verse. The purchaser of the booklet is supposed to detach the cheques and send them to his friends, recording upon the stubs the names of the victims of his impertinence. It would not be so bad if only the verses chosen had any poetical value, but with the exception of a (misquoted) stanza from Christine Rossetti and one or two other selections, they are of the most commonplace and uninspiring character.

LITERARY NOTES.

The Whitaker & Ray Co. of San Francisco announce for early publication a one-volume edition of the complete poetical works of Mr. Joaquin Miller.

The Macmillan Co. now publish in a single volume the two parts (which have hitherto appeared separately) of Mr. Ernest Arthur Gardner's "Handbook of Greek Sculpture."

A fifth edition of Mr. Saintsbury's "Short History of French Literature," with the section on the nineteenth century practically rewritten, is about to issue from the Clarendon Press.

The Rev. Henry Van Dyke's "Little Rivers" and "The Poetry of Tennyson" are two new volumes of the charming "Cameo Edition" of favorite books, published by Messrs. Charles Scribner's Sons.

Volume V. of Miss Wormeley's translation of Molière, just published by Messrs. Roberts Brothers, includes three plays — "L'Ecole des Femmes," "L'Ecole des Maris," and "Monsieur de Pourceaugnac."

"Rome," by Miss Mary Ford; "France," by Miss Mary C. Rowsell; and "Old Tales from Greece," by Miss Alice Zimmern, are three history books for children just published by Mr. Thomas Whittaker.

"Voices of Doubt and Trust" (Brentano's) is a compilation of selections (mostly good ones) in prose and verse from a wide range of modern writers who have touched upon the fundamental problem of religious belief. Mr. Volney Streamer is the editor, and his book is pleasant to handle and to read.

Colonel F. R. Wingate's translation of Slatin Pasha's "Fire and Sword in the Soudan" has just been reissued in a popular edition by Mr. Edward Arnold. The book has been shortened for the present purpose, and made more strictly personal than before, and the illustrations are retained.

We have received from the Art Association of Portland, Oregon, a neat "Catalogue of the Corbett Collection of Casts from Greek and Roman Sculpture" owned by that institution. The book is a compilation from the similar catalogue of the Boston Museum, with some additional matter contributed by Mr. Richard Norton.

Dr. Fridtjof Nansen is to be given a reception by the Twentieth Century Club on the afternoon of November 17, and will deliver his first public lecture in Chicago on the evening of that day. The next reception of the club is set for December 6, upon which occasion Mr. Anthony Hope Hawkins will discourse on the subject of "Romance."

Bulwer-Lytton's "The Last Days of Pompeii" and Lever's "Charles O'Malley" have been issued in the "Illustrated English Library," of which Messrs. G. P. Putnam's Sons are the American importers. In regard to illustrations, mechanical make-up, and cheapness of price, this series compares favorably with any other line of reprints of standard fiction now on the market.

Recently published text-books in science include the following works: "Practical Electrics" (Spon and Chamberlain), "a universal handy-book of everyday electrical matters," now in its fifth edition; "Popular Readings in Science" (Longmans) by Messrs. John Gall and David Robertson, now in its third edition; "Laboratory Directions in General Biology" (Holt), by Dr. Harriet Randolph; "An Introductory Course in Quantitative Chemical Analysis" (Ginn), by Dr. Percy

Norton Evans; "Physical Experiments" (Ginn), a manual and note book, by Dr. Alfred P. Gage; and "Physics: The Student's Manual for the Study Room and Laboratory" (American Book Co.), by Dr. LeRoy C. Cooley.

The beautiful "Gadshill" edition of Dickens, published by Messrs. Chapman & Hall and imported in this country by Messrs. Charles Scribner's Sons, is now about half completed, the latest addition being "Dombey and Son" in two volumes. The illustrations and elegant typography, together with Mr. Lang's prefaces, should make this edition the standard one for the library.

The Alumni Association of Franklin and Marshall College have begun the publication of an "Obituary Record" for that century-old institution. The first number, a volume of nearly two hundred and fifty pages, brings the record up to the present year, and hereafter annual supplements are promised. One may become a life subscriber to this publication for the sum of two dollars.

"The Students' American History," by Mr. D. H. Montgomery (Ginn), is a more extensive work than the author's "Leading Facts of American History," and designed for students of somewhat maturer growth. It is an admirable text-book, the product of wide experience in both teaching and writing, amply illustrated with the right sort of material, supplied with helps for further study, and altogether deserving of the highest commendation.

Messrs. Ginn & Co. are the publishers of the following text-books: "The Study of Mediæval History by the Library Method for High Schools," by Mr. M. S. Getchell; "Exercises in Greek Composition," based on Xenophon, by Mr. Edwin H. Higley; "Maldon and Brunnanburh," edited by Dr. Charles Langley Crow; and "The Science of Discourse," a rhetoric for high schools and colleges, by Mr. Arnold Tompkins. The latter is a new edition of a work first published eight years ago.

The following mathematical text-books have just been received by us: "A Brief Introduction to the Infinitesimal Calculus" (Macmillan), by Dr. Irving Fisher; "The Elements of Geometry" (Holt), by Mr. Henry W. Keigwin; "Elements of Constructive Geometry" (Silver, Burdett & Co.), from the German of Herr K. H. Stöcker by Mr. William Noetling; "Famous Problems of Elementary Geometry" (Ginn), from the German of Dr. F. Klein by Messrs. W. W. Beman and D. E. Smith; and an "American Comprehensive Arithmetic" (American Book Co.), by Mr. M. A. Bailey.

Mr. John Osborne Austin, of Providence, has compiled a "Roger Williams Calendar," in the form of a substantial volume of 366 pages. Each day of the year has a pithy extract from the great apostle of liberty of conscience, and a satisfactory index is added. It will be news to many that Roger Williams now and then dropped into poetry, and the following is one of several curious examples:

> "If nature's sons, both wild and tame,
> Humane and courteous be,
> How ill becomes it sons of God
> To want humanity."

Precisely what the Stanhope Essay is, or how it originated, we do not at present remember; but that essay for 1897 is furnished by Mr. John Buchan, Exhibitioner of Brasenose College, and its subject is Sir Walter Ralegh. It is published in Oxford (R. H. Blackwell) in a duodecimo of seventy-eight pages. It is not a biography, but, as its name implies, an essay; and it seeks to sketch Sir Walter's character "roughly and crudely; to trace the war of motives which at all times beset him; to find, in short, in his temper and talents some explanation of the cruel circumstances of his fate." And it does all this in a manner with which the reader can find no fault.

List of New Books.

[*The following list, containing 180 titles, includes books received by* The Dial *since its last issue.*]

GENERAL LITERATURE.

Annals of a Publishing House: William Blackwood and his Sons, their Magazine and Friends. By Mrs. Oliphant. In 2 vols., with portraits, large 8vo, uncut. Charles Scribner's Sons. $10.50.

The Diary of Master William Silence: A Study of Shakespeare and of Elizabethan Sport. By the Right Hon. D. H. Madden. 8vo, gilt top, uncut, pp. 386. Longmans, Green, & Co. $4.

The Golden Treasury of Songs and Lyrics, Second Series. Selected, with Notes, by Francis T. Palgrave. With vignette, 16mo, uncut, pp. 275. Macmillan Co. $1.

The Early Life of William Wordsworth, 1770–1798: A Study of "The Prelude." By Emile Legouis; trans. by J. W. Matthews; with Prefatory Note by Leslie Stephen. With portrait, large 8vo, uncut, pp. 477. Charles Scribner's Sons. $3.

King Arthur and the Table Round: Tales Chiefly after the Old French of Crestien of Troyes. With an account of Arthurian romance, and Notes, by William Wells Newell. In 2 vols., 8vo, gilt tops, uncut. Houghton, Mifflin & Co. Boxed, $4.

American Ideals, and Other Essays, Social and Political. By Theodore Roosevelt. 12mo, gilt top, uncut, pp. 354. G. P. Putnam's Sons. $1.50.

A History of French Literature. By Edward Dowden, D.Litt. 12mo, pp. 444. "Literatures of the World." D. Appleton & Co. $1.50.

A Correspondence between John Sterling and Ralph Waldo Emerson. With a sketch of Sterling's life by Edward Waldo Emerson. 12mo, gilt top, uncut, pp. 96. Houghton, Mifflin & Co. $1.

Literary Statesmen and Others: Essays on Men Seen from a Distance. By Norman Hapgood. 12mo, gilt top, uncut, pp. 208. H. S. Stone & Co. $1.50.

Little Rivers, and The Poetry of Tennyson. By Henry Van Dyke. "Cameo" editions; each with etched frontispiece, 18mo, gilt top. Charles Scribner's Sons. Per vol., $1.25.

The Charm, and Other Drawing Room Plays. By Walter Besant and Walter Pollock. Illus., 12mo, gilt top, pp. 275. F. A. Stokes Co. $1.

The Beauties of Marie Corelli. Selected and arranged, with the author's permission, by Annie Mackay. 12mo, gilt top, uncut, pp. 124. J. B. Lippincott Co. $1.25.

Maldon and Brunnanburgh: Two Old English Songs of Battle. Edited by Charles Langley Crow, Ph.D. 12mo, pp. 84. Ginn & Co. 65 cts.

Practical Hints for Young Writers, Readers, and Book Buyers. By Frederic Lawrence Knowles. 12mo, pp. 77. L. C. Page & Co.

Self-Cultivation in English. By George Herbert Palmer, LL.D. 12mo, pp. 32. T. Y. Crowell & Co. 35 cts.

NEW EDITIONS OF STANDARD LITERATURE.

Prose and Poetical Works of Thomas Bailey Aldrich. "Riverside" edition; in 8 vols., with photogravure portrait, 12mo, gilt tops. Houghton, Mifflin & Co. Boxed, $12.

The Spectator. Edited and annotated by G. Gregory Smith; with Introductory Essay by Austin Dobson. Vol. I.; with portrait, 12mo, gilt top, uncut, pp. 345. Charles Scribner's Sons. $1.50.

The Works of Molière. Translated by Katharine Prescott Wormeley. Vol. V.; 12mo, gilt top, uncut, pp. 331. Roberts Brothers. $1.50.

Temple Dramatists. New vols.: Sheridan's The Critic, edited by G. A. Aitken; and Fletcher's The Faithful Shepherdess, edited by F. W. Moorman, Ph.D. Each with frontispiece, 24mo, gilt top, uncut. Macmillan Co. Per vol., 45 cts.

HISTORY.

History of the Commonwealth and Protectorate, 1649-1660. By Samuel Rawson Gardiner, M.A. Vol. II., 1651-1654. Large 8vo, uncut, pp. 503. Longmans, Green, & Co. $7.

The Growth of the French Nation. By George Burton Adams. Illus., 12mo, pp. 350. Macmillan Co. $1.25 *net*.

The Story of an Irish Sept: Their Character and Struggle to Maintain their Lands in Clare. By a Member of the Sept. Illus., large 8vo, gilt top, uncut, pp. 339. J. B. Lippincott Co. $4.

The War of the Theatres. By Joseph H. Penniman. 8vo, pp. 168. "University of Pennsylvania Publications." Ginn & Co. $1.

The Conquest of the Sioux. By S. C. Gilman. New, revised, and illustrated edition; 12mo, pp. 86. Indianapolis: Carlon & Hollenbeck. $1.

BIOGRAPHY AND MEMOIRS.

Life of Napoleon Bonaparte. By William Milligan Sloane, Ph.D. Vol. IV., concluding the work. Illus. in colors, etc., 4to, pp. 313. Century Co. $7.50. (Sold only by subscription.)

A Memoir of Anne Jemima Clough. By her niece, Blanche Athena Clough. With portrait, 8vo, uncut, pp. 344. Edward Arnold. $3.50.

The Life of Charles Jared Ingersoll. By his grandson, William M. Meigs. With portrait, 12mo, gilt top, uncut, pp. 351. J. B. Lippincott Co. $1.50.

POETRY.

Poems Now First Collected. By Edmund Clarence Stedman. 12mo, gilt top, uncut, pp. 210. Houghton, Mifflin & Co. $1.50.

The Death of Falstaff, and Other Poems. By L. Bruce Moore. 12mo, gilt top, uncut, pp. 102. Baltimore: Cushing & Co. $1.50.

Songs Ysame. By Annie Fellows Johnston and Albion Fellows Bacon. With frontispiece, 16mo, gilt top, uncut, pp. 126. L. C. Page & Co. $1.25.

Murillo's Slave, and Other Poems. By Helen Hinsdale Rich. With portrait, 12mo, pp. 192. Rand, McNally & Co.

FICTION.

Corleone: A Tale of Sicily. By F. Marion Crawford. In 2 vols., 16mo. Macmillan Co. $2.

What Maisie Knew. By Henry James. 12mo, gilt top, uncut, pp. 470. H. S. Stone & Co. $1.50.

The Mystery of Choice. By Robert W. Chambers. 16mo, gilt top, uncut, pp. 288. D. Appleton & Co. $1.25.

The Invisible Man: A Grotesque Romance. By H. G. Wells. 16mo, pp. 279. Edward Arnold. $1.25.

The Story of Ab: A Tale of the Time of the Cave Men. By Stanley Waterloo. 12mo, gilt top, uncut, pp. 351. Way & Williams. $1.50.

The Vice of Fools. By H. C. Chatfield-Taylor. Illus., 16mo, gilt top, uncut, pp. 310. H. S. Stone & Co. $1.50.

Chalmette. By Clinton Ross. With frontispiece, 12mo, gilt top, uncut, pp. 264. J. B. Lippincott Co. $1.50.

Lawrence Clavering. By A. E. W. Mason. 12mo, pp. 372. Dodd, Mead & Co. $1.25.

A Queen of Hearts. By Elizabeth Phipps Train. 12mo, gilt top, uncut, pp. 280. J. B. Lippincott Co. $1.25.

Netherdyke: A Tale of the "Forty-Five." By R. J. Charleton. 12mo, uncut, pp. 306. Edward Arnold. $1.50.

Free to Serve: A Tale of Colonial New York. By E. Rayner. 12mo, uncut, pp. 434. Copeland & Day. $1.50.

The Count of Nideck. Adapted from the French of Erckmann-Chartrian by Ralph Browning Fiske. Illus., 12mo, gilt top, uncut, pp. 377. L. C. Page & Co. $1.25.

Pippins and Cheese. By Elia W. Peattie. 16mo, gilt top, uncut, pp. 282. Way & Williams. $1.25.

Seven on the Highway. By Blanche Willis Howard. 16mo, pp. 272. Houghton, Mifflin & Co. $1.25.

A Damsel Errant. By Amélie Rives. Illus., 18mo, gilt top, uncut, pp. 211. J. B. Lippincott Co. 75 cts.

Thro' Lattice-Windows. By W. J. Dawson. 16mo, uncut, pp. 384. Doubleday & McClure Co. $1.25.

A Colonial Witch: Being a Study of the Black Art in the Colony of Connecticut. By Frank Samuel Child. 12mo, gilt top, pp. 307. Baker & Taylor Co. $1.25.

In Search of a Religion. By Dennis Hird. 8vo, uncut, pp. 245. G. P. Putnam's Sons. $1.25.

The Clash of Arms. By John Bloundelle-Burton. 12mo, pp. 326. D. Appleton & Co. $1.; paper, 50 cts.

God's Foundling. By A. J. Dawson. 12mo, pp. 323. D. Appleton & Co. $1.; paper, 50 cts.

The Teacup Club. By Eliza Armstrong. 16mo, gilt top, uncut, pp. 307. Way & Williams. $1.25.

The Pride of the Mercers. By T. C. DeLeon. 12mo, gilt top, uncut, pp. 368. J. B. Lippincott Co. $1.25.

Cyparissus: A Romance of the Isles of Greece. By Ernst Eckstein; trans. from the German by Mary J. Safford. 16mo, pp. 348. New York: Geo. Gottsberger Peck. 75c.

Like a Gallant Lady. By Kate M. Cleary. 16mo, gilt top, uncut, pp. 292. Way & Williams. $1.25.

An Unwilling Maid. By Jeanie Gould Lincoln. Illus., 16mo, pp. 263. Houghton, Mifflin & Co. $1.25.

Paul Ralston. By Mrs. Mary J. Holmes. 12mo, pp. 393. G. W. Dillingham Co. $1.50.

True Detective Stories. From the Archives of the Pinkertons. By Cleveland Moffett. 16mo, pp. 250. Doubleday & McClure Co. $1.

A Romance in Transit. By Francis Lynde. 18mo, gilt top, uncut, pp. 227. Charles Scribner's Sons. 75 cts.

Within Sound of Great Tom: Stories of Modern Oxford. 12mo, uncut, pp. 309. Oxford, England: R. H. Blackwell.

Seven Smiles and a Few Fibs. By Thomas J. Vivian. Illus., 18mo, gilt top, pp. 195. F. Tennyson Neely. 50 cts.

Tales of the West. By various writers. Illus., 24mo, pp. 196. "Tales from McClure's." Doubleday & McClure Co. 25 cts.

TRAVEL AND DESCRIPTION.

Nippur; or, Explorations and Adventures on the Euphrates: The Narrative of the University of Pennsylvania Expedition to Babylon in the Years 1888-1890. By John Punnett Peters, Ph. D. Vol. II., Second Campaign. Illus., large 8vo, gilt top, uncut, pp. 420. G. P. Putnam's Sons. $2.50.

Under the Red Crescent: Adventures of an English Surgeon with the Turkish Army at Plevna and Erzeroum, 1877-1878. Related by Charles S. Ryan, M.B., in association with John Sandes, B.A. With portrait and maps, 8vo, uncut, pp. 435. Charles Scribner's Sons. $3.

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Chronicles of Tarrytown and Sleepy Hollow. By Edgar Mayhew Bacon. Illus., 16mo, gilt top, uncut, pp. 163. G. P. Putnam's Sons. $1.25.

SOCIOLOGY AND POLITICS.

The Encyclopedia of Social Reform, including Political Economy, Political Science, Sociology, and Statistics. Edited by William D. P. Bliss, with the co-operation of many specialists. Large 8vo, pp. 1439. Funk & Wagnalls Co. $7.50 *net*.

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THEOLOGY AND RELIGION.

The Evolution of the Idea of God: An Inquiry into the Origins of Religion. By Grant Allen. Large 8vo, pp. 447. Henry Holt & Co. $3.

The Theology of an Evolutionist. By Lyman Abbott. 12mo, gilt top, uncut, pp. 191. Houghton, Mifflin & Co. $1.25.

Christian Institutions. By Alexander V. G. Allen, D.D. 8vo, pp. 577. "International Theological Library." Charles Scribner's Sons. $2.50 *net*.

The Epistles to the Ephesians and to the Colossians. By Rev. T. K. Abbott, B.D. 8vo, pp. 315. "International Critical Commentary." Charles Scribner's Sons. $2.50 *net*.

The Oxford Self-Pronouncing Bible. S. S. Teacher's edition. Illus., 8vo, gilt edges, pp. 1624. Oxford University Press. Boxed.

The Christ Brotherhood. By Louis Albert Banks, D.D. 12mo, gilt top, pp. 323. Eaton & Mains. $1.20.

Life on High Levels: Familiar Talks on the Conduct of Life. By Margaret E. Sangster. 12mo, pp. 320. Eaton & Mains. 90 cts.

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